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ΗΡΩΝΔΟΥ ΜΙΜΙΑΜΒΟΙ

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# ΗΡΩΝΔΟΥ ΜΙΜΙΑΜΒΟΙ

## HERONDAS

A FIRST RECENSION

BY

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ὅ πηλὸς ἄχρις ἵγνυῶν προσέστηκεν

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## PREFACE

IT is a great grief to me that there has been so rapid a call for a second impression of this First Recension of Herondas. No one is better aware than myself of all its serious shortcomings, and I shall long for leisure to make a thorough study of the text.

Any improvements here made are almost in every particular due to the penetration and learning of others, being derived either from private letters addressed to me by Dr. Henry Jackson of Trinity College, Cambridge, Mr. Walter Headlam of King's College, Cambridge, Professor H. van Herwerden of Utrecht, or else from Reviews and criticisms which have appeared in various journals. Especially noteworthy are the three papers—by Mr. E. L. Hicks, Dr. Hy. Jackson, and Mr. Robinson Ellis—in the October number of the *Classical Review*.

October 1891.

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## PREFACE TO THE FIRST EDITION

IT is due to the kindness of Mr. Maunde Thompson that I have been able to attempt this reconstruction of the text of Herondas. He allowed me to see the proofs of the *editio princeps* in which a considerable part of the work of reconstruction was already completed by Mr. Kenyon. Indeed, throughout this recension I have necessarily supposed that any reader of it has Mr. Kenyon's edition also before him.

I am very grateful for much help from my colleague Mr. Sargeaunt.

I hope to be able before long to publish a complete edition of the mimes, and perhaps also an English translation with illustrative designs from ancient works of art.

W. G. RUTHERFORD.

*July 1891.*



## INTRODUCTION

WHEN a book has been recently discovered, it is rash to do more than touch upon some of the principal points of interest in it. There must be much discussion and controversy before it is possible to treat these fully. The work of almost every philologer is bound to be affected more or less by the discovery of any six or seven hundred lines of Greek verse, but this is peculiarly true of the mimes of Herondas. Some books, many chapters, very many pages, even of works issued within the year, will have to be re-written in the light of the knowledge furnished by the new papyrus. A Curtius or an Osthoff will have to settle henceforward with the perfects *όρώρηκα* and *ἀκήκουκα*. Lexicographers will have to record words either unknown before, or else existing only in some corrupt passage of an ancient lexicon. Paroemiographers will discover that their predecessors knew but a small number of the proverbs in common use in Greece. The third and the seventh pieces will add valuable details to books on antiquities. It will be possible to estimate more accurately the proper place of

the mime in Greek literature. The discussion of the date of Herondas himself will be brought within narrower limits. For the textual critic material of no ordinary kind is provided by certain features in the papyrus, while the student of dialects will discover much to occupy him. Even the metre raises new points. In our nearly complete ignorance of the rules of the Greek pre-Christian scazon, it is interesting to find that the text of Herondas confirms the evidence of the fragments of Hipponax and Ananius as to the free admission of spondees to the fifth foot.

I do not believe that the date of Herondas will remain long open to contention. A study of the evidence supplied by the mimes will end, I conceive, in placing him in the third century B.C., and connecting him with the literary school at Cos to which Philetas and Theocritus belonged and which embraced many lesser names.

It will further, I think, be soon placed beyond dispute that the mimes of Herondas were not mere academic creations, but were really intended for representation. They are manifestly meant to 'fetch' the vulgar. The licence of the metre, especially in regard to elision and crasis, had perhaps the same purpose, its nearest English analogue being the eccentric rhymes of Hudibras.

But it will be more difficult to say whether any characteristics of the mimes are due to a mime-tradition. Such a tradition might explain a great deal—even ὄρώρηκα and ἀκήκουκα perhaps; perhaps also, as has been said, some points of versification,—but the evidence

requisite for a verdict in one way or another will not be easy to bring together.

Another question, sure to be answered at first in more ways than one, will perhaps be answered right before long. Has each mime a scene of its own? Is there a special background in each case for the action of the petty drama? There can be no doubt at all that the action of the second mime is laid in Cos. If we could only prove that the scene of one other was laid elsewhere, the answer would be given. But as yet there are only fragments of evidence for placing the action of any other of the mimes in another town (the third and the seventh in Cyzicus, for example), whereas there is a good deal of evidence for giving Cos the fourth mime as well as the second. Still, ultimately, the evidence will probably decide that each piece must have a scene of its own.

The vocabulary is extraordinarily interesting, comprising not only such expressive and natural compounds as *ἀστροδίφης* and *ἐπιλοξοῦν* which are only *ἄπαξ εἰρημένα* by accident, but also on the one hand words like *προκυκλίς* the meaning of which has been preserved almost by a miracle, and on the other, terms like *βαυβών* to the signification of which there appears to be hardly a clue.

The Dialect has suffered sadly in transmission, being in some things almost consistently Atticized except that just enough evidence is left to show the Atticizing up. For example, *νιν* appears in almost every case, but in iii. 43 the true Ionic *μιν* is preserved in the corruption

*ἰδωμι* for *ἰδω μιν*, and in v. 70 in the corruption *μέν*. I hope soon to show that the same is true in regard to forms like *έωντοῦ*, *σεωντοῦ*, etc. But the present text being only a first recension, made in the pressure of much other discordant and almost contradictory work, leaves endless points undecided, and among others, the puzzling question of psilosis which has got to be settled sooner or later if Herodotus and Herondas are to be read with comfort. Some points of syntax too will certainly repay investigation, as for instance the use of the future, especially *ἐρεῖς*, where in Attic the aorist optative in *ἄν* would be sure to appear.

With the bearing of the papyrus upon textual criticism in its most comprehensive form I hope to deal in detail in a critical edition.

The absence of accents on certain words of the text is intentional. It is meant to suggest either uncertainty or corruption. Missing letters are each represented by a dot.

My own conjectures can only be discovered by comparing the text with that of the *editio princeps*.

# I

## ΠΡΟΚΥΚΛΙΣ Η ΛΑΣΤΡΟΠΟΣ

Μητρίχη : wife of Mandris (mother of Myrtalê and Entimê).

Γυλλίς : an old woman. Θρεῖσσα : servant to Metrichê.

Μητριχη

Θρεῖσσα', ἀράσσει τὴν θύρην τις· οὐκ ὅψει  
εἰ τις παρ' ἡμέας ἐξ ἀγροικίης ἥκει;

Θρεῖσσα

τὴν μὲν θύρην ἔρειδε· τις συ; δειμαίνεις  
ἀσσον προσελθεῦν;

Γυλλις

ἥν, ἵδού, πάρειμ' ἀσσον.

Θρεῖσσα

τις δ' εἰς συ;

5

Γυλλις

Γυλλίς, ἡ Φιλαινίδος μήτηρ·  
ἀγγειλον ἔνδον Μητρίχη παροῦσάν με.

Θρεῖσσα

καλεῖ τις.

## Μητριχη

έστιν Γυλλίς, ἀμμία Γυλλίς.  
 στρέψον τι, δούλη· τίς σὲ μοῖρ' ἔπεισ' ἐλθεῖν,  
 Γυλλίς, πρὸς ἡμέας; τί σὺ θεὸς πρὸς ἀνθρώπους;  
 ἥδη γάρ εἰσι πέντε κου, δοκέω, μῆνες 10  
 ἔξ οὐ σε, Γυλλίς, οὐδέ ὅναρ μὰ τὰς Μοίρας  
 πρὸς τὴν θύρην ἐλθοῦσαν εἶδέ τις ταύτην.

## Γυλλίς

μακρὴν ἀποικέω, τέκνουν, ἐν δὲ τῆς λαύρης  
 ὁ πηλὸς ἄχρις ἴγνων προσέστηκεν,  
 ἐγὼ δὲ δραίνω μυῖ ὅσον· τὸ γὰρ γῆρας 15  
 ἡμέας καθέλκει χὴ σκιὴ παρέστηκεν.

## Μητριχη

θαρσυνε καὶ μὴ τοῦ χρόνου καταψεύσῃ  
 γηρας φιλει γάρ, Γυλλί, χῆτέρους ἄγχειν.

## Γυλλίς

σίλλαινε ταῦτα· τῆς νεωτέρης ὑμῖν  
 πρόσεστιν ἄλλ', οὐ τοῦτο· μή σε θερμήνης. 20  
 ἄλλ' ὁ τέκνουν, κόσον τιν' ἥδη χηραίνεις  
 χρόνουν, μόνη τρύχουσα τὴν μίαν κοίτην;  
 ἔξ οὐ γὰρ εἰς Αἴγυπτον ἐστάλη Μάνδρις  
 δέκ' εἰσὶ μῆνες κούδε γράμμα σοι πέμπει,  
 ἄλλ' ἐκλέλησται καὶ πέπωκεν ἐκ καινῆς. 25  
 κεῖ δ' ἐστὶν οἶκος τῆς θεοῦ· τὰ γὰρ πάντα  
 ὅσσ' ἔστι κου καὶ γίνεται ἔστ' ἐν Αἴγυπτῳ—  
 πλούτος, παλαίστρη, δύναμις, εὐδίη, δοξα,  
 θέαι, φιλόσοφοι, χρυσίον, νεηνίσκοι,  
 θεῶν ἀδελφῶν τέμενος, ὁ βασιλεὺς χρηστός, 30  
 μουσήιον, οἶνος, ἀγαθὰ πάνθ' ὅσ' ἀν χρήζῃ,  
 γυναῖκες ὁκόσους οὐ μὰ τὴν Αἴδεω κούρην  
 ἀστέρας ἐνεγκεῖν οὐρανὸς κεκαύχηται,  
 τὴν δ' ὄψιν οἴαι πρὸς Πάριν κοθ' ὥρμησαν.

Μητροιχη

έγὼ δ' ἂν, οἴμαι, καλλονῆ λάθοιμ' αὐτάς  
νικῶσα.

35

Γυλλις

κοίην οὖν τάλαινά συ ψυχήν  
ἔχουσα θάλπεις τὸν δίφρον; τάχ' οὖν λήσεις  
γηρᾶσα καὶ σεν τὸ ὕριμον τέφρη κάψει.  
παράκλινον ἄλλη χῆμέρας μετάλλαξον  
ἔσ γοῦν δύ' ἡ τρεῖς χὶλαρὴ κατάστηθι  
ἄνδρα πρὸς ἄλλον· νηῦς μιῆς ἐπ' ἀγκύρης  
οὐκ ἀσφαλῆς ὄρμοῦσα.

40

## Μητροιχη

κεῖνος ἦν ἐλθη—

Γυλλις

Μητριχη

οὐδὲ εἰς.

ΓΥΛΛΙΣ

ἀκουσον δὴ  
ἄσοι χρονίζουσ' ὁδὸν ἔβην ἀπαγγεῖλαι·  
οἱ Ματαχήνης τῆς Παταικίου Γρύλλος,  
οἱ πέντε νικῶν ἀθλα παιᾶς μὲν ἐν Πυθοῖ,  
δὶς δὲ ἐν Κορίνθῳ τοὺς ἰουλούν ἀνθεῦντας—  
ἄνδρας δὲ ἐπ' ἵσον δὶς καθεῖλε πυκτεύσας—  
πλουτέων θ' ὁκοῖον! οὐδὲ κάρφος ἐκ τῆς γῆς

50

κινέων, ἀθικτος ἐων Κυθηρης· ἦν, σφρηγίς.  
ιδών σε καθ' ὅδον τὴν Μίσης ἐκύμηνε  
τὰ σπλάγχν' ἔρωτι καρδίην ἀνοιστρηθείς.  
καὶ μεν οὕτε νυκτὸς οὔτ' ἐφ' ἡμέρην λείπει  
τὸ δῶμα, τέκνον, ἀλλά μεν κατακλαίει  
καὶ σ' ἀγκαλίζει καὶ ποθέων ἀποθνήσκει.  
ἀλλ' ὁ τέκνον μοι Μητρίχη μίαν ταύτην  
ἀμαρτίην δόσ· τῇ θεῷ κατάρτησον  
σεωυτήν, τὸ γῆρας μὴ λάθη σε πρόσβλεψαν·  
δί' οὐα πρήξεις ἥδε σοι χάρις κεῖται—  
δοθήσεταί τι μέζον ἦ δοκεῖς. σκέψαι,  
πείσθητί μοι· φιλεῖ σε.

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70

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80

Μητριχη  
ναὶ μὰ τὰς Μοίρας,  
Γυλλίς, τὰ λευκὰ τῶν τριχῶν ἀπαμβλύνει  
τὸν νοῦν· μάτην γὰρ Μάνδριος κατακλαίεις.  
μὰ τὴν φίλην Δήμητρα ταῦτ' ἔγωγъ ἄλλης  
γυναικὸς οὐκ ἀν ἥδέως ἐπήκουσα,  
χωλὴν δ' ἀεὶ δεῦν πῶλον ἔξεπαιδεύθην  
καὶ τῆς θύρης τὸν οὐδὸν ἔχθρὸν ἤγεισθαι.  
σὺ δ' αὐτὶς ἔσ με μηδὲ ἔν, φίλη, τοῖον  
φέρουσα χώρει· μῦθον δις τῆς μετρηήσ  
πρέπει γυναιξὶ τῆς νέης ἀπάγγελλε,  
τὴν Πυθίω δὲ Μητρίχην ἔα θάλπειν  
τὸν δίφρον· οὐ γὰρ ἐνγελᾶ τις ἐς Μάνδριν.  
ἄλλ' οὐκὶ τούτων, φασί, τῶν λόγων Γυλλίς  
δεῖται. Θρεῖσσα, τὴν μελαινίδ' ἔκτριψον  
χήκτημόριον εσφρεισα καὶ ειτεν ακρητον  
καὶ ὕδωρ ἐπιστάξασα δὸς πιεῖν.

Θρεῖσσα

δώσω.

Μητριχη

τῆ, Γυλλί, πῖθι· δέξον οὐ σ' ὀργισθεῖσαν.

Γυλλις

πείσουσά σ' ἥλθον, ἀλλα . . . ων . . .

Μητριχη

ῶν οὖνεχ' ἐν μοι, Γυλλι, ωνα . . . . .

Γυλλις

ό σοι γένοιτο· μᾶ, τέκνον, προπίνω σοι.

85

ἡδύς γε ναὶ Δήμητρα . . . . .

Μητριχη

ηδίον' οἶνον, Γυλλίς, οὐ πιπράσκει τις.

Γυλλις

σὺ δ' εὐτύχει μοι, τέκνον, α . . . . .

ταύτην, ἐμοὶ δὲ Μυρτάλη τε καὶ Ἐντίμη

νέαι μένοιεν ἔστ' ἀν ἐνπνέη Γυλλίς.

90

## II

## ΠΟΡΝΟΒΟΣΚΟΣ

SCENE: the law courts in the town of Cos.  
 Βάτταρος: a pander, who accuses Thales of assault.  
 Μυρτάλη: slave of Battarus. Γραμματεύς.

## Βατταρος

Ανδρες δικασταί, τῆς γενῆς μὲν οὐκ ἐστέ  
 ήμέων κριταὶ δήκουθεν οὐδὲ τῆς δόξης  
 οὐδ' εἰ Θαλῆς μὲν οὗτος ἀξίην τὴν νηῦν  
 ἔχει ταλάντων πέντ' ἐγὼ δ' ἐμοὺς ἄρτους  
 . . . περεζεὶ Βάτταρον . . . ήμ . . . ας 5  
 . . . καὶ . ωδύτον Γδρ . . . κλαγκαὶ  
 . . . ινσομαστοχιας . . . ηχωρη  
 . . . μεν . . . τι τῆς πόλιος κηγώ  
 . . . . . . . κως βουλόμεθα κᾶλλως ήμέας  
 . . . ος ἐλκει προστάτην . . . μενηνην 10  
 . . . . . . . ωνταπγζ . . . ηικηκεν  
 . . . ηης . . . οφωνδεκ . . . ηηην ἄγχει  
 . . . ης . . . εα ταῦτα τ' ήλιου δύντος  
 ανευθε μοχθων, ἀνδρες, ειληχε χλαῖναν  
 . . . ηηως . . . ιωι προστατ . . . εθ ὄρισμαι 15  
 . . . . . . . εζακησελ . . . α . .  
 . . . ηγαστ . . . ηκήτηστατιν κακήν λιμόν  
 . . . . . . . ηας ἐκ Τύρου τι τῷ δήμῳ  
 . . . . . . . ωρε ἥν γάρ οὐθ' οὗτος πυρούς  
 . . . . . . . αληθειν οὐτ' ἐγὼ πάλιν πεινῆν 20  
 εὶ δ', οὖνεκεν πλεῖ τὴν θάλασσαν ἡ χλαῖναν  
 ἔχει τριῶν μνέων Ἀττικῶν ἐγὼ δ' οἰκέω  
 ἐν γῆ, τρίβωνα καὶ ἀσκέρας σαπρὰς ἐλκων,

βίη τιν' ἄξει τῶν ἐμῶν ἔμ' οὐ πείσας,  
καὶ ταῦτα νυκτός, οἰχεθ' ἡμὸν ἡ ἀλεωρὴ 25  
τῆς πόλιος, ἄνδρες, κῆφ' ὅτεῳ σεμνύνεσθε,  
τὴν αὐτονομίην ὑμέων Θαλῆς λύσει  
τὸν χρῆν ἑωυτὸν ὅστις ἐστὶ κῆξ οἶνον  
πηλοῦ πεφύρητ' εἰδότ', ὡς ἐγὼ ζώειν  
τῶν δημοτῶν φρίσσοντα καὶ τὸν ἥκιστον· 30  
νῦν δ' οἱ μὲν ἔοντες τῆς πόλιος καλυπτῆρες  
καὶ τῇ γενῇ φυσῶντες οὐκ ἵσον τούτῳ,  
πρὸς τοὺς νόμους βλέπουσι κῆμε τὸν ξεῦνον  
οὐδεὶς πολιήτης ἡλόνησεν οὐδὲ ἥλθεν  
πρὸς τὰς θύρας μεν νυκτὸς οὐδὲ ἔχων δᾶδας 35  
τὴν οἰκίην ὑφῆψεν οὐδὲ τῶν πορνέων  
βίη λαβὼν οἰχωκεν· ἀλλ' ὁ Φρὺξ οὗτος,  
ὁ νῦν Θαλῆς ἐών, πρόσθε δ', ἄνδρες, Ἀρτίμης,  
τὰ πάντα ταῦτ' ἐπρηξε κούκι ἐπηδέσθη  
οὕτε νόμοιν οὕτε προστάτην οὔτ' ἄρχοντα. 40  
καίτοι λαβών μοι, γραμματεῦ, τῆς αἰκείης  
τὸν νόμον ἀνειπε, καὶ σὺ τὴν ὀπὴν βῦσον  
τῆς κλεψύδρης, βέλτιστε, μέχρις οὐ εἴπη,  
μὴ πρός τε κυσος φησι χω ταπης ἡμῶν  
τὸ τοῦ λόγου δὴ τοῦτο ληίης κύρση. 45

## Γραμματεύς

“ἐπὴν δ’ ἐλεύθερός τις αἰκίσῃ δούλην  
ἢ ἔλκων ἐπίσπη, τῆς δίκης τὸ τίμημα  
διπλοῦν τελείτω.”

## Βατταρος

ταῦτ' ἔγραψε Χαιρώνδης,  
ἄνδρες δικασταί, κούκι Βάτταρος χρήζων  
Θαλῆν μετέθειν. 50

## Γραμματευς

“ἢν θύρην δέ τις κόψῃ  
μνῆν τινέτω,” φήσ, “ἢν δὲ πὺξ ἀλοιήσῃ  
ἄλλην πάλι μνῆν.” ἢν δέ τῷ οἰκι ἐμπρήσῃ

ἡ οὔρους ὑπερβῆ, χιλίας τὸ τίμημα  
ἔνειμε, κὴν βλάψῃ τι, διπλόν τίνειν.

## Βατταρος

ῳκει πόλιν γάρ, ὁ Θαλῆ, σὺ δ' οὐκ οἰσθα  
οὔτε πόλιν οὔτε κῶς πόλις διοικεῖται. 55  
οἰκεῖς δὲ σήμερον μὲν ἐν Βρικινδήροις,  
έχθες δ' ἐν Ἀβδήροισιν, αὔριον δ', ἦν σοι  
ναῦλον διδῷ τις, ἐς Φασηλίδα πλώσει.  
ἐγὼ δ' ὅκως ἀν μὴ μακρηγορέων ὑμέας, 60  
ἀνδρες δικασταί, τῇ παροιμῇ τρύχω,  
πέπονθα πρὸς Θάλητος ὅσσα χὴ μ πίσση  
μῦς· πὺξ ἐπλήγην, ἡ θύρη κατήρακται  
τῆς οἰκίης μεν τῆς τελέω τρίτην μισθοῦ,  
τὰ ὑπέρθυρ' ὅπτά. δεῦρο, Μυρτάλη, καὶ σύ 65  
δέξον σεωυτὴν πᾶσι· μηδὲν αἰσχύνευ·  
νόμιζε τούτους τοὺς ὄρῆς δικάζοντας  
πατέρας, ἀδελφοὺς ἐμβλέπειν. ὄρητ', ἀνδρες,  
τὰ τίλματ' αὐτῆς καὶ κάτωθε κάνωθε  
ώς λεῖα ταῦτ' ἔτιλλεν οὐναγῆς οὐτος 70  
ὅθ' εἶλκεν αὐτὴν κῆβιάζετ'. ὁ Γῆρας,  
σοὶ θυέτω ἐπεὶ τόλμαν ἔξεφύσησεν  
ώσπερ φιλ . . . ενσαμωικοτοβρεγκος.  
γελᾶς ; κίναιδός είμι κούκ ἀπαρνεῦμαι,  
καὶ Βάτταρός μοι τούνομ' ἔστι χὼ πάππος  
ἥν μοι Σίσυμβρος χὼ πατήρ Σισυμβρίσκος,  
κήπορνοβόσκευν πάντες ἀλλ' ἔκητ' ἀλκῆς  
θαρσέων λεηλατοῦμ' ἀν εὶ Θαλῆς εἴην.  
ἐρᾶς συ μὲν ἵσως Μυρτάλης, οὐδὲν δεινόν,  
ἐγὼ δεπγρεον ταῦτα δοὺς ἐκεῖν' ἔξεις. 75  
ἥ νὴ Δλ' εἴ σευ θάλπεται τι τῶν ἔνδον,  
ἐμβυσσον ἐς τὴν χεῖρα Βαττάρῳ τιμήν  
καύτὸς τὰ σεωυτοῦ θλῆ λαβὼν ὅκως χρήζεις.  
ἐν δ' ἔστιν, ἀνδρες· ταῦτα μὲν γὰρ εἴρηται  
πρὸς τούτον· ὑμεῖς δ' ὡς ἀμαρτύρων εὔντων 80  
γνώμη δικαίη τὴν κρίσιν διαιτᾶτε·  
κὴν δ' οἶον ἐς τὰ δοῦλα σώματα σπεύδῃ

κῆς βάσανον αἰτή, προσδίδωμι κῆμεωντόν·  
λαβών, Θαλῆ, στρέβλου με· μοῦνον ἡ τιμή  
ἐν τῷ μέσῳ στω. ταῦτα τρυτάνη Μίνως  
οὐκ ἀν δικάζων βέλτιον διήτησε.

τὸ λοιπόν, ἄνδρες, μὴ δοκεῖτε τὴν ψῆφον  
τῷ πορνοβοσκῷ Βαττάρῳ φέρειν, ἀλλά  
ἄπασι τοῖς οἰκεῦσι τὴν πόλιν ξείνοις.

νῦν δέξεθ' ἡ Κῶς χώ Μέροψ κόσον δραίνει,  
χώ Θεσσαλὸς τίν' εἰχε Χήρακλῆς δόξαν,  
Χώσκλήπιος κῶς ἥλθεν ἐνθάδ' ἐκ Τρίκκης,  
κῆτικτε Λητοῦν ὅδε τεῦ χάριν Φοίβη.

ταῦτα σκοπεῦντες πάντα τὴν δίκην ὀρθῆ  
γνώμῃ κυβερνᾶθ' ὡς ὁ Φρὺξ τανῦν ὑμῖν  
πληγεὶς ἀμείνων ἔσσετ', εἴ τι μὴ ψεῦδος  
ἐκ τῶν παλαιῶν ἡ παροιμίη βάζει.

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### III

#### ΔΙΔΑΣΚΑΛΟΣ

SCENE: the house of an elementary schoolmaster in Cyzicus (?)

Μητροτίμη: mother of Κότταλος.

Λαμπρίσκος: schoolmaster.

#### Μητροτιμη

Ούτω τί σοι δοίησαν αἱ φίλαι Μοῦσαι,  
Λαμπρίσκε, τερπνόν, τῆς ζόης τ' ἐπανρέσθαι.  
τοῦτον κατ' ὕμου δεῖρον ἄχρις ἡ ψυχή  
αὐτοῦ ἐπὶ χειλέων μοῦνον ἡ κακὴ λειφθῆ.  
ἐκ μεν ταλαίνης τὴν στέγην πεπόρθηκεν  
χαλκίνδα παίζων—καὶ γὰρ οὐδὲ ἀπαρκεῦσιν  
αἱ δορκάδες, Λαμπρίσκε—συμφορης δ' ἥδη  
όρμᾶ ἐπὶ μέζον κοῦ μὲν ἡ θύρη κεῖται  
τοῦ γραμματίστεω, καὶ τριηκὰς ἡ πικρή  
τὸν μισθὸν αἰτεῖ.

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#### Κοτταλος

κὴν τὰ Ναννάκου κλαύσω  
οὐκ ἀν ταχέως λήξειε τὴν γ' ἐμὴν παίστρην.

#### Μητροτιμη

ὅκους περ οἰκίζουσιν οἵ τε προύνικοι  
χοὶ δρηπέται σάφ' οἶδε χῆτέρῳ δέξαι,  
χὴ μὲν τάλαινα δέλτος, ἦν ἐγὼ κάμνω  
κηροῦσ' ἔκάστον μηνὸς, ὁρφανὴ κεῖται

15

πρὸ τῆς χαμεύνης τοῦ ἐπὶ τοῖχον ἔρμῖνος.  
 κὴν μηκέτ' αὐτὴν οἶον Ἀΐδην βλέψας  
 γράψῃ μέν, οὐδὲν καλόν, ἐκ δ' ὅλον ξύει.  
 αἱ δορκάδες δὲ ναὶ παρω τε καὶ Ἀπολλον  
 ἐν τῇσι φύσης τοῖς τε δικτύοις κεῦνται 20  
 καὶ τῇ κυθρῇ ἡμέων τῇ ἐπὶ παντὶ χρώμεσθα.  
 ἐπίσταται δ' οὐδὲ ἄλφα συλλαβὴν γνῶναι  
 ἦν μή τις αὐτῷ τώντο πεντάκις βώση.  
 τριθημέρη Μάρωνα γραμματίζοντος  
 τοῦ πατρὸς αὐτῷ τὸν Μάρων' ἐποίησεν 25  
 οὗτος Σίμων' ὁ χρηστὸς ὥστ' ἔγωγ' εἰπα  
 ἀνουν ἐμεωυτὴν ἥτις οὐκ ὄνους βόσκειν  
 αὐτὸν διδάσκω γραμμάτων δὲ παιδείην  
 δοκεῦσ' ἀρωγὸν τῆς ἀωρίης ἔξειν.  
 ἐπὴν δὲ δὴ καὶ ρήσιν οὐλα παιδίσκουν  
 ἡ ἔγώ μιν εἰπεῖν ἡ ὁ πατὴρ ἀνώγωμεν, 30  
 γέρων ἀνὴρ ὡσίν τε κῶμμασιν κάμνων  
 ἐνθαῦτα κοσκίνου ἐκ τετρημένου σήθει.

### Λαμπρισκος

”Απολλον ἀγρεῦ, τοῦτο, φημι, χὴ μάμμη,  
 τάλας, ἐρεῖ σοι—κῆστὶ γραμμάτων χήρη— 35  
 χὼ προστυχὼν Φρύξ.

### Μητροτιμη

ἢν δὲ δὴ τι καὶ μέζον  
 γρύξαι θέλωμεν, ἡ τριταῖς οὐκ οἶδεν  
 τῆς οἰκίης τὸν οὐδόν, ἀλλὰ τὴν μάμμην  
 γρηῦν γυναικα κώρφανὴν βίου κείρει,  
 ἡ τοῦ τέγευς ὑπερθε τὰ σκέλεα τείνας 40  
 κάθηθ' ὄκως τις καλλίης κάτω κύπτων.  
 τί μεν δοκεῖς τὰ σπλάγχνα τῆς κακῆς πάσχειν  
 ἐπὴν ἴδω μιν.

### Λαμπρισκος

κοῦ τόσος λόγος τοῦδε;

## Μητροτιμη

ἀλλ' ὁ κέραμος πᾶς ὥσπερ ἵτρια θλῆται,  
κηπὴν ὁ χείμων ἐγγὺς ἦ, τρὶς ἥμαιθα      45  
κλαίοντος ἐκάστου τοῦ πλατύσματος τίνω.  
ἐν γὰρ στόμ’ ἔστι τῆς συνοικίης πάσης  
τοῦ Μητροτίμης ἔργα Κοττάλου ταῦτα  
ἀληθίν’ ὥστε μηδὲ ιδοντα κινησαι.  
ὅρη δ’ ὁκοίως τὴν ράχιν λελέπρηκε      50  
πᾶσαν καθ’ ὑλην οἴα Δήλιος κυρτεύς  
ἐν τῇ θαλάσσῃ τῷ μβλὺ τῆς ζόης τρίβων.  
τὰς ἐβδόμας τ’ ἄμεινον εἰκάδας τ’ οἰδε  
τῶν ἀστροδιφέων, κούδ’ ὑπνος μιν αἰρεῖται  
νοεῦνθ’ ὅθ’ ὑμεῖς παιγνίην ἀγινεῖτε.      55  
ἀλλ’ εἴ τι σοι, Λαμπρίσκε, καὶ βίου πρῆξιν  
ἐσθλὴν τελοῖεν αἴδε καγαθῶν κύρσαις,  
μὴ ἔλασσον αὐτὰ Μητροτίμη μοι ἐπεύχεο.  
ἔξει γὰρ οὐδὲν μέζον.

## Λαμπρισκος

Εὐθίης κοῦ μοι ;  
κοῦ Κόκκαλος ; κοῦ Φίλλος ; οὐ ταχέως τοῦτον      60  
ἀρεῦτ’ ἐπ’ ὄμου τῇ Ἀκέσεω σεληναίη ;  
δέξον τέ σ’ αἰνέω τάργα, Κότταλ’, ἀ πρήσσεις.  
οὐ σοι ἔτ’ ἀπαρκεῖ τῇσι δορκάσιν παίζειν ;

## Κοτταλος

αστραβδοκωσπερ οἶδα.

## Λαμπρισκος

πρὸς δὲ τὴν παίστρην  
ἐν τοῖσι προύνικοισι χαλκίζεις φοιτέων.      65  
ἐγώ σε θήσω κοσμιώτερον κούρης,  
κινεῦντα μηδὲ καρφίου τό γ’ ἥκιστον.  
κοῦ μοι τὸ δριμὺ σκῦτος—ἡ βοὸς κέρκος—  
τῷ τοὺς πεδήτας κάποτάκτους λωβεῦμαι ;  
δότω τις ἐς τὴν χεῖρα πρὶν χολὴν λῆξαι.      70

## Κοτταλος

μή, μὴ ἵκετεύω, Πρισκε, πρός σε τῶν Μουσέων  
καὶ τοῦ γενείου τῆς τε Κοττίδος ψυχῆς,  
μὴ τῷ με δριμεῖ τῷ ἑτέρῳ δὲ λώβησαι.

## Λαμπρισκος

ἄλλ' εἶς πονηρός, Κότταλ', ὥστε καὶ περνάς  
οὐδείς σ' ἐπαινέσειεν οὐδὲ ὅκου χώρης  
οἵ μνις ομοιως τὸν σίδηρον τρώγουσιν.

75

## Κοτταλος

κόσας, κόσας, Λαμπρίσκε, λίστομαι, μέλλεις  
ἔς μ' ἐνφορῆσαι ;

## Λαμπρισκος

μὴ μέ, τήνδε δ' εἰρώτα.

## Κοτταλος

τατᾶ, κόσας μοι δώσετ' εἰ ἔτι σοι ζώω  
φέρειν.

80

## Μητροτιμη

ὅσας ἀν ἡ κακὴ σθένη βύρσα.

## Κοτταλος

παῦσαι· ἵκαναί, Λαμπρίσκε.

## Λαμπρισκος

καὶ σὺ δὴ παῦσαι  
κάκ' ἔργα πρήσσων.

Κοτταλος

οὐκέτ', οὐκέτι πρήξω,  
ὅμνυμι σοι, Λαμπρίσκε, τὰς φίλας Μούσας.

Λαμπρισκος

ὅσσην δὲ καὶ τὴν γλάσσαν, οὗτος, ἔσχηκας.  
πρός σοι βαλέω τὸν μῦν τάχ' ἦν πλέω γρύξης. 85

Κοτταλος

ἰδού, σιωπῶ· μή με, λίσσομαι, κτείνης.

Λαμπρισκος

μέθεσθε, Κόκκαλ', αὐτόν.

Μητροτιμη

οὐδέκω λήξεις,  
Λαμπρίσκε, δεῖρον δ' ἄχρις ἥλιος δύη.

Λαμπρισκος

ἀλλ' ἔστιν ὕδρης ποικιλώτερος πολλῷ,  
καὶ δεῖ λαβεῖν μιν—

90

Μητροτιμη

κὴπὶ βυβλίῳ δεῖρον  
τὸ μηθὲν ἄλλας εἴκοσιν γε· καὶ ἦν μέλλη  
αὐτῆς ἄμεινον τῆς Κλεοῦς ἀναγνῶναι,  
ἴσσο', ἀν λάθοις τὴν γλάσσαν ἐς μέλι πλύνας.  
ἐρέω ἐπιμηθέως τῷ γέροντι, Λαμπρίσκε,  
ἐλθοῦς' ἐς οἶκον ταῦτα, καὶ πέδας ἥξω  
φέρουσ' ὅκως μιν σύμποδ' ὥδε πηδῶντα  
αἱ ποτνίαι βλέπωσι τὰς ἐμίσησεν.

95

## IV

### ΑΣΚΛΗΠΙΩΙ ΑΝΑΤΙΘΕΙΑΙ ΚΑΙ ΘΥCΙΑΖΟΥCΑΙ

SCENE: perhaps the Asclepiëum in the suburbs of Cos.

("Αλφα) Lady (not named in the papyrus, but here called Alpha for convenience' sake), and her servant Κοκκάλη.

Κυννώ: another lady with a servant Κύδιλλα. Νεωκόρος or verger.

#### Αλφα

Χαίροις, ἄναξ Παίηον, ὃς μέδεις Τρίκκης  
καὶ Κῶν γλυκεῖαν κήπιδαυρον φέκηκας.  
σὺν καὶ Κορωνὶς ἥ σ' ἔτικτε χώπόλλων  
χαίροιεν, ἡς τε χειρὶ δεξιῇ ψαύεις  
Τγίλα τε χῶνπερ οἴδε τίμιοι βωμοί,  
Πανακῆ τε κήπιω τε κίηστὸν χαίροι,  
χοὶ Λεωμέδοντος οἰκίην τε καὶ τείχη  
πέρσαντες, ἵητῆρες ἀγρίων νούσων,  
Ποδαλείριος τε καὶ Μαχάων χαιρόντων.  
χῶσοι θεοὶ σὴν ἐστιήν κατοικεῦσιν  
καὶ θεαὶ, πάτερ Παίηον, Ἰλεω δεῦτε.  
τῷλέκτορος τοῦδ' ὄντιν' οἰκίης τοίχων  
κήρυκα θύω τάπιδορπα δέξαισθε.  
οὐ γάρ τι πολλὴν οὐδὲ ἔτοιμον ἀντλεῦμεν.  
ἐπεὶ τάχ' ἀν βοῦν ἥ νενημένην χοῖρον  
πολλῆ φορίνη, κούκ ἀλέκτορ', ἵητρα.  
νούσων ἐποιεύμεσθα τὰς ἀπέψησας  
ἐπ' ἡπίας συ χεῖρας ὥδ', ἄναξ, τείνας.  
ἐκ δεξιῆς τὸν πίνακα, Κοκκάλη, στῆσον

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τῆς Ἄγιας. μᾶ, μᾶ· καλῶν, φίλη Κυννοῖ, ἀγαλμάτων· τίς ἡρα τὴν λίθον ταύτην τέκτων ἐποίει καὶ τις ἐστὶν ὁ στήσας;

20

## Κυννω

οἱ Πρηξιτέλεω παῦδες· οὐχ ὄρῆς κεῖνα ἐν τῇ βάσει τὰ γράμματ'; Εὐθίης δ' αὐτά ἐστησεν ὁ Πρήξωνος.

25

## Αλφα

ἴλεως εἴη  
καὶ τοῦσδ' ὁ Παιῶν καὶ Εὐθίη καλῶν ἔργων.  
ὅρη, φίλη, τὴν παῦδα τὴν ἄνω κείνην  
βλέπουσαν ἐς τὸ μῆλον· οὐκ ἐρεῖς αὐτήν  
ἢν μὴ λάβῃ τὸ μῆλον ἐκ τάχα ψύξειν;  
κεῖνον δὲ Κυννοῖ τὸν γέροντα;

30

## Κυννω

πρὸς Μοιρέων  
τὴν χηναλώπεχ' ώς τὸ παιδίον πνίγει.  
πρὸ τῶν ποδῶν γοῦν εἴ τι μὴ λίθος τούργον  
ἐρεῖς λαλῆσαι· μᾶ· χρόνῳ κοθ' ὡνθρωποι  
κῆς τοὺς λίθους ἔξουσι τὴν ζόην θεῖναι.

## Αλφα

τὸν Βατάλης γὰρ τοῦτον, οὐχ ὄρῆς, Κυννοῖ,  
ὅκως βέβηκεν ἀνδριάντα τῆς μύττεω  
εἰ μὴ τις αὐτὴν εἶδε Βατάλην, βλέψας  
ἐς τοῦτο τὸ εἰκόνισμα, μὴ φωνῆς δείσθω.

35

## Κυννω

ἔπειν φίλη μοι καὶ καλόν τί σοι δέξω  
πρῆγμ' οἶνον οὐχ ὥρηκας ἐξ ὅτευ ζώεις—  
Κύδιλλ', ίοῦστα τὸν νεωκόρον βῶσον·  
οὐ σοι λέγω αὐτῇ τῇ ὡδε χῶδε χασκούσῃ;

40

μᾶ, μὴ τιν' ὥρην ὅν λέγω πεποίηται,  
ἔστηκε δ' ἐς μ' ὄρεῦσα; καρκίν', οὐ με ζεῖς;  
ἰοῦσα, φημί, τὸν νεωκόρον βῶσον. 45  
λαίμαστρον οὔτ' ὀργῇ σε κρηγγύην οὔτε  
βέβαιον εἶναι πανταχῇ δ' ἀτακτῆσαι.  
μαρτύρομαι, Κύδιλλα, τὸν θεὸν τοῦτον—  
ὅς ἔκ με καίπερ οὐ θέλουσαν οἰδήσαι—  
μαρτύρομαι, φήμ', ἐς σε. τῇ μ. . . οἱ κείνην 50  
ἔν ἦ τὸ βρέγμα τοῦτο τωγύρος κυήσης.

## Αλφα

μὴ πάνθ' ἔτοιμ', ὡς καρδίη θέλει, Κυννοῦ;  
δούλη στί, δούλης δ' ὡτα νωθρίη θλίβει.

## Κυννω

ἀλλ' ἡμέρη γε κηπι μεζον ωθειται.

## Αλφα

αῦτη σύ, μεῖνον· ἡ θύρη γὰρ ὥϊκται  
κάνειο' ὁ παστός· οὐχ ὄργης, φίλη Κυννοῦ,  
οἶ' ἔργα κεῖν'; 55

## Κυννω

ἢν· ταῦτ' ἔρεις Ἀθηναίην  
γλύψαι τὰ καλά.

## Νεωκορος

χαίρετ' ὁ δέσποιναι δή.

## Αλφα

τὸν παῖδα δὴ τὸν γυμνὸν ἦν κυήσω τοῦτον,  
οὐχ ἔλκος ἔξει, Κυννί, πρὸς γὰρ οἶ κεῖνται  
αἱ σάρκες οἶα θερμὰ θερμὰ πηδῶσαι  
ἐν τῇ σανίσκῃ, τῷργαρεῦν πύραγρον δὲ  
οὐκ ἦν ἵδη μιν Μύλλος ἢ Παταικίσκος 60

ο Λαμπρίωνος ἐκβαλεῦσι τὰς κούρας  
δοκεῦντες ὅντως ἀργύρου πεποιῆσθαι ;  
ο βοῦς δὲ χῶ ἄγων αὐτὸν ἥ θ' ὄμαρτεῦσα  
χῶ γρυπὸς οὐτος χῶ ἀνάσιλλος ἀνθρωπος  
οὐκὶ ζόην βλέπουσιν ήμερην πάντες ;  
εὶ μὴ ἐδόκευν τι μέζον ἥ γυνὴ πρήσσειν  
ἀνηλάλαξ ἀν μή μ' ὁ βοῦς τι πημήνη .

οὕτω ἐπιλοξοῦ, Κυννί, τῇ ἑτέρῃ κούρῃ.

65

70

### Κυννω

ἀληθίναι φίλη γὰρ αἱ Ἐφεσίου χεῖρες  
ἐσ πάντ' Ἀπέλλεω γράμματ', οὐδ' ἐρεῖς "κεῖνος  
ῶνθρωπος ἐν μὲν εἰδεν, ἐν δ' ἀπηρνήθη"  
ἀλλ' εἰ ἐπὶ νοῦν γένοιτο, καὶ θεῶν ψαύειν  
ἡπείγεθ', δος δ' ἐκεῖνον ἥ ἔργα τάκείνον  
μὴ παμφαλήσας ἐκ δίκης ὄρώρηκεν—  
ποδὸς κρέμαιτ' ἐκεῖνος ἐν γναφέως οἰκῳ.

75

### Νεωκορος

κάλ' ὑμίν, ω γυναῖκες, ἐντελέως τὰ ἵρα  
κῆς λῶον ἐμβλέποντα, μέζον ώς οὐτις  
ἡρέσατο τὸν Παιήον' ἥπερ οὖν ὑμεῖς.  
ιή, ιὴ Παιήον, εὐμενὴς εἴης  
καλοῖς ἐφ' ἵροῖς ταῖσδε, κεὶ τιν' ἐκ τῶνδε  
ἔᾶς, οπυνηται τε και γενη σασσε.  
ιή, ιὴ Παιήον, ὥδε ταῦτ' εἴη.

80

85

### Αλφα

εἴη γάρ, ω μέγιστε, χύνγιη πολλῆ  
ἐλθοιμεν αὐτις, μέζον' ἵρ' ἀγινεῦσαι  
σὺν ἀνδράσιν καὶ παισι· Κοκκάλη, καλῶς  
τεμεῦσα μέμνεο τὸ σκελύδριον δοῦναι  
τῷ νεωκόρῳ τούρνιθος, ἐσ τε τὴν τρώγλην  
τὸν πέλανον ἔνθες τοῦ δράκοντος εὐφήμως,  
καὶ φαιστὰ δεῦσον, τᾶλλα δ' οἰκίης ἔδρη  
δαισόμεθα· κήπη μὴ λάθη φέρειν.

90

Κοκκαλη  
*aὐτὴ*  
 τῆς ὑγιεῖης λῶ.

Αλφα  
 πρόσδος· ἢ γὰρ ἵροῦσιν  
 με . ωναμάρτινχύγιντινσμοιρη.

V

ΖΗΛΟΤΥΠΟΣ

SCENE: perhaps the town of Gerén in Lesbos.

Βίτιννα: lady—mother of Βατυλλίς.

Γάστρων, Πυρρίης, Δρῆχων, Κύδιλλα: slaves.

Βίτιννα

Λέγε μοί συ Γάστρων· εῖς ὑπερκορὴς οὔτω  
ώστ’ οὐκέτ’ ἀρκεῖ τάμα σοι σκέλεα κινεῖν,  
ἀλλ’ Ἀμφυταίη τῇ Μένωνος ἔγκεισαι;

Γαστρων

ἐγὼ Ἀμφυταίην τὴν λέγεις ὄρώρηκα  
γυναικα.

5

Βίτιννα

προφάσεις πᾶσαν ἡμέρην ἔλκεις.

Γαστρων

Βίτιννα, δοῦλός εἰμι· χρέω μοι ὅκη βούλει,  
καὶ μὴ τό μεν αἷμα νύκτα χῆμέρην πῖνε.

Βίτιννα

ὅσσην δὲ καὶ τὴν γλάσσαν, οὖτος, ἔσχηκας·  
Κύδιλλα, κοῦ στὶ Πυρρίης; κάλει μοι αὐτόν.

Πυρριης  
τι εστι;

## Βιτιννα

τοῦτον δῆσον· ἀλλ' ἔθ' ἔστηκας;  
τὴν ἴμουνήθρην τοῦ κάδου ταχέως λῦσον.  
ἢν μὴ καταικίσασα τῇ σ' ὄλη χώρῃ  
παράδειγμα θῶ, μᾶ, μὴ με θῆσι γυναικ' εἶναι.  
ἥρ' οὐκὶ μᾶλλον Φρύξ; ἐγὼ αἰτίη τούτων,  
ἐγώ εἰμι, Γάστρων, ἢ σε θεῖσ' ἐν ἀνθρώποις. 15  
ἀλλ' εἰ τότ' ἐξήμαρτον, οὐ τανῦν εὖσαν  
μῶραν Βίτινναν, ως δοκεῖς, ἔθ' εύρήσεις.  
φέρων σὺ δῆσον, τὴν ἀπληγίδ' ἐκδύσας.

Γαστρων  
μή, μή, Βίτιννα, τῶν σε γουνάτων δεῦμαι.

## Βιτιννα

ἐκδυθι, φημί. δεῖ σ', ὁτεύνεκ' εἰς δοῦλος  
καὶ τρεῖς ὑπέρ σεν μνέας ἔθηκα, γινώσκειν  
ώς μὴ-καλῶς γένοιτο τῇ ἡμέρῃ κείνῃ  
ἥτις σ' ἐσήγαγ' ὥδε. Πυρρίη, κλαύσει.  
ὅρῳ σε δήκου πάντα μᾶλλον ἢ δεῦντα.  
σύγσφιγγε τοὺς ἀγκῶνας, ἐκπρισον δήσας. 25

Γάστρων  
Βίτινν', ἄφεις μοι τὴν ἀμαρτίην ταύτην.  
ἀνθρωπός εἰμ', ἥμαρτον ἀλλ' ἐπήν μ' αὗτις  
ἔληγε τι δρῶντα τῶν σὺ μὴ θέλης, στίξον.

Βιτιννα  
πρὸς Ἀμφυταίην ταῦτα, μὴ μοὶ πληκτίζειν,  
μεθ' ἡς σ' ἀλεῖν δεῖ καὶ εμον . η . . . οψηστρον. 30

Πυρριης  
δέδεται καλῶς σοι.

## Βιτιννα

μὴ λάθη λυθεὶς σκέψαι.  
ἄγ' αὐτὸν ἐς τὸ ζήτριον πρὸς Ἔρμωνα  
καὶ χιλίας μὲν ἐς τὸ νῶτον ἐγκόψαι  
αὐτῷ κέλευσον, χιλίας δὲ τῇ γαστρὶ.

## Γαστρων

ἀποκτενεῖς, Βίτιννα μ' οὐδ' ἐλέγξασα 35  
εἴτ' ἔστ' ἀληθέα πρῶτον εἴτε καὶ ψευδέα ———;

## Βιτιννα

τὰ δ' αὐτὸς εἰπας ἄρτι τῇ ἵδιᾳ γλάσσῃ—  
“Βίτινν', ἄφεις μοι τὴν ἀμαρτίνην ταύτην.”

Γαστρων  
τήν σεν χολὴν γάρ θέλον κατασβέσσαι.

## Βιτιννα

έστηκας ἐμβλέπων συ, κούκ ἄγεις αὐτόν 40  
ὄκου λέγω σοι ; θλῆ, Κύδιλλα, τὸ ρύγχος  
τοῦ παντορέκτεω τοῦδε, καὶ σύ μοι, Δρήχων,  
ἡδη ἐφομάρτει ὅκοι σοι ἀν οὗτος ἡγῆται.  
δώσεις τι, δούλη, τῷ κατηρήτῳ τούτῳ 45  
ράκος καλύψαι τὴν ἀνώνυμον κέρκον  
ώσ μὴ δὶ' ἀγορῆς γυμνὸς ἐὼν θεωρῆται ;  
τὸ δεύτερόν σοι, Πυρρίη, πάλιν φωνέω.  
ὄκως ἔρεις Ἔρμωνι χιλίας ὥδε  
καὶ χιλίας ὥδ' ἐμβαλεῦν ἀκήκουκας ; 50  
ώσ ην τι τούτων τῶν λέγω παραστείξης,  
αὐτὸς σὺ καὶ τάρχαῖα καὶ τόκους τίσεις.  
βάδιξε, καὶ μὴ παρὰ τὰ Μικκάλης αὐτόν

ἄγ', ἀλλὰ τὴν ἴθεῖαν·——οὐδ' ἐπεμνήσθην·——  
κάλει, κάλει, δραμεῦσα πρὶν μακρήν, δούλη,  
αὐτὸν γενέσθαι.

55

Κύδιλλα  
Πυρρίη, τάλας, κωφέ,  
καλεῖ σε.

## Βιτιννα

μᾶ· δόξει τις οὐκὶ σύνδουλον  
αὐτὸν σπαράσσειν ἀλλὰ σημάτων φῶρα.  
ὅρῆς ὅκως νῦν τοῦτον ἐκ βίης ἔλκεις  
ἐσ τὰς ἀνάγκας, Πυρρίη; μᾶ, μᾶ· τούτους  
τοὺς δύο Κύδιλλ' εποψεύθ' ἡμερέων πέντε  
παρ' Ἀντιδώρῳ τὰς αχαϊκας κείνας  
τὰς πρῶν ἔθηκα τοῖς σφύροισι τρίβοντας.  
οὗτος σύ, τοῦτον αὐτὶς ὁδ' ἔχων ἥκε  
δεδεμένον οὔτως ὥσπερ ἔξαγεις αὐτόν,  
Κόσιν τέ μοι κέλευσον ἐλθεῖν τὸν στίκτην,  
ἔχοντα ραφίδας καὶ μέλαν· μιῆ δεῖ σε  
οὐδῷ γενέσθαι ποικίλον. κατηρτήσθω  
οὕτω καταμγοσωπερηδαογτίμη.

60

65

μὴ στιγμάτιξε νῦν μὲν αὐτόν· οὔτω σοι  
ζώοι Βατυλλίς, κηπίδοις μιν ἐλθοῦσαν  
ἐσ ἀνδρὸς οἰκον καὶ τέκν' ἀγκάλαις ἄραι.  
ἄφες, παραιτεῦμαί σε, τὴν μίαν ταύτην  
ἀμαρτίην——

70

Βιτιννα  
Κύδιλλα, μή με λυπεῖτε.

## Κύδιλλα

ἢ φεύξομ' ἐκ τῆς οἰκίης.

## Βιτιννα

ἀφέω τοῦτον

τὸν ἐπτάδουλον (καὶ τις οὐκ ἀπαντῶσ' ἀν  
ἔς μεν δικαίως τὸ πρόσωπον ἐμπτύνοι ;)  
ὅς τὴν τυράννου—ἀλλ' ἐπείπερ οὐκ οἰδεν  
ἀνθρωπος ἐὼν ἔωντὸν αὐτίκ' εἰδήσει  
ἐν τῷ μετώπῳ τὸ ἐπίγραμμ' ἔχων τοῦτο.

75

Κυδιλλα  
ἀλλ' ἔστιν εἰκὰς καὶ Γερηνὶ' ἐς πέμπτην.

80

Βιτιννα  
νῦν μέν σ' ἀφήσω καὶ ἔχε τὴν χάριν ταύτη  
τὴν οὐδὲν ἔσσον ἢ Βατυλλίδα στέργω,  
ἐν τῇσι χερσὶ τῆς ἐμῆσι θρέψασα.  
ἐπὴν δὲ τοῖς καμοῦσιν ἐγχυτλώσωμεν  
ἀξεις τότ' αλ . . λιτ . . ἐορτὴν ἐξ ἐορτῆς.

85

## VI

### ΦΙΛΙΑΖΟΥΓΑΙ Η ΙΔΙΑΖΟΥΓΑΙ

SCENE: probably Cyzicus.

*Κοριττώ* and *Μητρώ*: ladies. Also a servant of Coritto speaks.

#### Κοριττώ

Κάθησο, Μητροί· τῇ γυναικὶ θὲς δίφρον  
ἀνασταθεῖσα· πάντα δεῦ μὲ προστάσσειν  
αὐτήν.——σὺ δὲ οὐδὲν ἀν, τάλαινα, ποιήσαις  
αὐτὴν ἀπὸ σεωυτῆς· μᾶ· λίθος τις, οὐ δούλη,  
ἐν τῇ οἰκίῃ μεν εἰς.

5

#### δουλη (aside)

ἀλλὰ τǎλφιτ' ἦν μετρῆσ,  
τὰ κρίμν' ἀμιθρεῖς, κὴν τοσαῦτ' ἀποστάξῃ  
τὴν ἡμέρην ὅλην σε τονθορύζουσαν  
καὶ πρημονῶσαν οὐ φέρουσιν οἱ τοῖχοι.

#### Κοριττώ

νῦν αὐτὸν ἐκμάσσεις τε καὶ ποεῖς λαμπρόν  
ὅτ' ἔστι τι χρῆσεις τριθγεμοι ταύτῃ  
ἐπεί σ' ἔγενος' ἀν τῶν ἐμῶν ἐγὼ χειρέων.

10

#### Μητρώ

φίλη Κοριττοῦ, τώντο μοι ξυγόν τρίβεις·

κηγὼ ἐπιβρύκουσ' ἡμέρην τε καὶ νύκτα  
κύων ὑλακτέω τῆς ἀνωνύμοις ταύτης.

δουλη

ἀλλ' οὕνεκεν π . . . ον ἐκποδὼν ἡμῖν  
φθειρεςθενωβγετραω . . μογνονκαι γλάσσαι  
τὰ δ' ἄλλ' ἔορτῆς. 15

Μητρω

λίστομαί σε, μὴ ψεύσῃ,  
φίλη Κοριττοῦ, τίς κοτ' ἦν ὃ σεν ράψας  
τὸν κόκκινον βαυβῶνα ;

Κοριττω

κοῦ δ' ὄρώρηκας,

Μητροῦ, σὺ κεῖνον ; 20

Μητρω

Νοσσὶς εἰχεν ἦν Ἡρίννης  
τριθημέρη μιν.

Κοριττω

μᾶς καλόν τι δώρημα.

Νοσσὶς κόθεν λαβούσα ;

Μητρω

διαβαλεῖς ἦν σοι

εἴπω ;

Κοριττω

μὰ τούτους τοὺς γλυκέας, φίλη Μητροῦ,  
ἐκ τοῦ Κοριττοῦς στόματος οὐδεὶς μὴ ἀκούσῃ  
ὅσσ' ἀν συ λέξης. 25

Μητρω

ἥ Βιτάτος Εύβούλη  
ἔδωκεν αὐτῇ καὶ εἴπε μηδέν' αισθεσθαι.

## Κοριττω

γυναικας αύτὴ μὴ γυνή κοτ' ἐκτρίψῃ;  
 ἐγὼ μὲν αὐτὴν λιπαρεῦσαν ἥδεσθην,  
 κῆδωκα, Μητροῦ, πρόσθεν ἦ αὐτὴ χρήσασθαι,  
 ἦ δ' ὁσπερ εὔρημ' ἀρπάσασα δωρεῖται 30  
 καὶ τῇσι μὴ δεῖ· χαιρέτω, φίλη, πολλά  
 ἐεῦσα τοίη, χήτερην τιν' ἀνθ' ἡμέων  
 φίλην ἀθρείτω ἐς τāλλα Νοσσίς· ἦν χρησθῶ  
 τὴμῆ, δοκέω, μέζον μὲν ἦ γυνὴ πρήξω,  
 λάβοι με δ' Ἀδρήστεια· χιλίων εὔντων, 35  
 ἐν' οὐκ ἀν ὅστις σαπρός ἐστι προσθοίμην.

## Μητρω

μὴ δή, Κοριττοῦ, τὴν χολὴν ἐπὶ ρινός  
 ἔχ' ίθὺς ἦν τι ρῆμα μὴ καλὸν πεύθη·  
 γυναικός ἐστι κρηγύης φέρειν πάντα·  
 ἐγὼ δὲ τούτων αἰτίη λαλεῦσ' εἰμι. 40  
 ἦ πολλὰ τήν μεν γλάσσαν ἐκτεμεῖν δεῖται·——  
 ἐκεῦνο δ' οὖ σοι καὶ μάλιστ' ἐπεμνήσθην  
 “τίς ἔσθ’ ὁ ράψας αὐτόν;” εἰ φιλεῖς μ', εἰπον·  
 τί μοι ἐνβλέπεις γελῶσα; νῦν ὁρώρηκας  
 Μητροῦν τὸ πρῶτον, ἦ ἐστιν ἀβρά σοι ταῦτα; 45  
 ἐν εὔχομαι, Κοριττέ, μή μοι ἐπιψεύσῃ,  
 ἀλλ' εἰπὲ τὸν ράψαντα.

## Κοριττω

μᾶ· μή μοι ἐνήχει·  
 ἔρραψε Κέρδων.

## Μητρω

κοῖος, εἰπέ μοι, Κέρδων;  
 δύ' εἰσι γὰρ Κέρδωνες, εἰς μὲν ὁ γλαυκός,  
 ὁ Μυρταλίνης τῆς Κυλαιθίδος γείτων—— 50

## Κοριττω

ἀλλ' οὗτος οὐδ' ἀν πλῆκτρον ἐς λύρην ράψαι.

Μητρω

ο δ' ἔτερος ἐγγὺς τῆς συνοικίης οἰκέων  
τῆς Ἐρμοδώρου, τὴν πλατεῖαν ἐκβάντι—

Κοριττω

ἢν μέν κοτ', ἢν τις, ἀλλὰ νῦν γεγήρακε.

Μητρω

τούτῳ Κυλαιθὶς ἡ μακαρῖτις ἐχρῆτο·  
μνησθεῖεν αὐτῆς οἵτινες προσήκουσιν.

55

Κοριττω

οὐδέτερος αὐτῶν ἐστὶ τοὺς λέγεις, Μητροῖ·  
ἀλλ' οὐτος οὐκ οἶδα ἡ ἐκ Χίου τις ἡ Ἐρυθρέων  
ῆκει· φαλακρός, μικκός ἐστ· ἐρεῦς εἶναι  
Πρηξῖνον· ώς δ' ἀν σύκον εἰκάσαις σύκῳ  
ἔχοις ἀν . . . πλὴν ἐπὴν λαλῇ, γνώσει  
Κέρδων ὅτεύνεκ' ἐστὶ καὶ οὐκὶ Πρηξῖνος.  
κατ' οἰκίην δ' ἐργάζετ' ἐνπολέων λάθρη·  
τοὺς γὰρ τελώνας πᾶσα νῦν θύρη φρίσσει.  
ἀλλ' ἔργ' ὁκοῦ ἐστ· ἔργα τῆς Ἀθηναίης  
αὐτῆς ὄρην τὰς χεῖρας οὐκὶ Κέρδωνος  
δόξεις ἐκεῖνα· δύο γὰρ ἥλθ' ἔχων, Μητροῖ.  
ἰδούσα, μᾶ, μεν τῶμματ' ἐξεκύμηνα·  
τὰ βαλλί' οὕτως ἄνδρες οὐκὶ ποιεῦσιν—  
αὐταὶ γάρ ἐσμεν—ὄρθα, κού μούνον τοῦτο,  
ἀλλ' ἡ μαλακότης ὑπνος, οἱ δ' ἴμαντίσκοι  
ἔρια, οὐχ ἴμαντες· εὐνοέστερον σκυτέα  
γυναικὶ διφῶσ' ἄλλον οὐκ ἀν ἐξεύροις.

60

65

70

Μητρω

κῶς οὖν ἀφῆκας τὸν ἔτερον;

## Κοριττω

τί δ' οὐ, Μητροῦ,  
ἔπρηξα; κοίην δ' οὐ προσήγαγον πειθοῦν  
αὐτῷ, φιλεῦσα, τὸ φαλακρὸν καταψῶσα,  
γλυκὺν πιεῖν ἐγχεῦσα, τάτα λάσκευσα,  
τὸ σῶμα μοῦνον οὐκὶ δοῦσα χρήσασθαι;

75

## Μητρω

ἀλλ' εἴ σε καὶ τοῦτ' ἡξίωσ', ἔδει δοῦναι.

## Κοριττω

ἔδει γάρ, ἀλλ', ακαίρον ου πρεπον τ' ειναι.  
ἡλθεν γάρ ή Βιτάτος ἐν μέσῳ δούλη.  
αὕτη γὰρ ἡμέων ἡμέρην τε καὶ νύκτα  
τρίβουσα τὸν ὄνον σκωρίην πεποίηκεν  
ὅκως τὸν ἑωυτῆς μὴ τετρωβολο . κοψη.

80

## Μητρω

κῶς δ' οὗτος εῦρε πρός σε τὴν ὄδὸν ταύτην,  
φίλη Κοριττοῦ; μήδε τοῦτό με ψεύσῃ.

85

## Κοριττω

ἔπεμψεν αὐτὸν Ἀρτέμις ή Κανδάτου  
τοῦ βυρσοδέψεω, τὴν στέγην σημήνασα.

## Μητρω

δει σ' εἰ μὲν Ἀρτέμις τι καινὸν εὑρήσει  
πρόσω ποεῦσα τὴν προκυκλιην θαλ . . . . Ν . 90  
ἀλλ' οὖν τότ' οὐκὶ τοὺς δύ' εἰχεις ἐκλῦσαι;  
ἔδει πυθέσθαι τὸν ἔτερον τίς ή ἐκδοῦσα.

## Κοριττω

ἐλιπάρευν, ὁ δ' ὡμοσ' οὐκ ἀν εἰπεῖν μοι.

## Μητρω

λέγεις οδόν μοι· νῦν πρὸς Ἀρτέμιν εἶμι,  
ὅκως ὁ Κέρδων ὅστις ἔστιν εἰδέω γώ. 95  
ὑγίαινει . . . . . λαίματ . . χωρει  
ΗΜΙ . . Φ . . . . . CTI.

## Κοριττω

τὴν θύρην κλεῖσον,  
αὕτη σύ, . . . . το . . . λι κηξαμιθρῆσαι  
δια . . . . . εε . . . διεισιτωντεαιρεων  
δΥΤΗΙ . . . . . οΥΓΔΡΑΛΛΑΠΟΡΘΕ . . 100  
ωρη . θ . . . . . δικην τρέφη τις ἐν κόλπω.

## VII

## SKYTEYC

SCENE: a shoemaker's shop (in Cyzicus?)

Κέρδων: the shoemaker. Πιστός, Δρίμυλος: slaves.

Ἄρτεμις (?), Μητρώ, Ἀρτακήνη (?): customers of Cerdon.

Κέρδων, ἄγω σοι τάσδε τὰς δεσποίνας ἦν  
 τῶν σῶν ἔχης αὐτῆσιν ἄξιον δέξαι  
 χειρέων νοῆτρες ἔργον· οὐ μάτην, Μητροῖ,  
 ἐγὼ φιλέω σε.

## Κερδων

τῆς γυναιξὶν οὐ θήσεις  
 τὴν μέζον' ἔξω σανίδα; Δριμύλῳ φωνέω.  
 πάλιν καθεύδεις; κόπτε, Πιστέ, τὸ ρύγχος  
 αὐτοῦ μέχρις τὸν ὑπνον ἐκχέη πάντα·  
 μᾶλλον δὲ τὴν ἄκανθαν . . . . .  
 ἐκ τοῦ τραχήλου δῆσον . . . . .  
 κίνει ταχέως τὰ γούνατ . . . . .

• πιθεινψοφεγντανογθ . . . . . ουτωνδε 10

Ν. ΝΕΚΜΙΝΔΑΓΤΗΝΛΕ . . . . . γνικ

Κ . . . . . ΤΗ . . . . . ψησω

εζ . . . . . πιστ . . . . . ζας

πγ . ΓΙΔΑΜΗΤΗΝΩΔ . . . . . Ν 15

τὰ χρήσιμ' ἔργα τογτ . . . . . ος

ταχέως ἔνεγκ' ἄνω . . . . . ροι

οἱ ἔργ' ἐπόψεσθησγχη . . . . . ον  
 τηναμβαλογ . ήνοι . . . . . ρωτον  
 μητροιτελεωναρη . . . . . ων ἵχνος 20  
 θηεῖσθε χύμεις, ὥ γυναικες· ἡ πτέρνη  
 ὅρηθ' ὄκως πέπτηγε . . . . . οις  
 εζητιωταιπασακ . . . . . ως  
 τάδ' οὐκὶ κάλ' ώς ἄλλα πα . . . . . ε  
 τὸ χρῶμα δ' οὔτως . . . . . δοίη 25  
 . . . . . εριχανασθ ἐπαυρέσθαι  
 . . . . . ὅτέω δ' ἵσον χρῶμα  
 . . . . . οκογδε κηρὸς ἀνθήσει  
 . . . . . τρεῖς ἔδωκε Κανδάτης  
 . . . . . τοῦτο χῆτερον χρῶμα 30  
 . . . . . μὴ πάνθ' ὅς ἔστιν . . α  
 . . . . . τ . . . . . βαδιζειν  
 . . . . . οὐδ' ὅσον ροπήν ψεῦδος  
 . . . . . ερδωνι μὴ βίου ὅνησις  
 . . . . . ων γίνοιτο καὶ χάριν πρός με 35  
 . . . . . ραλλα μεζόνων ἥδη  
 . . . . . κερδέων ὀριγνῶνται  
 . . . . . ταθρρα τῆς τέχνης ημων  
 . . . . . τος δὲ δειλαίην οἰξύν  
 . . . . . εων νύκτα χῆμέρην θάλπω 40  
 . . . . . ον ἄχρις ἐσπέρης κάπτει  
 . . . . . ορθ . ονογδοκεω . . con  
 ταμικρωνος . ηριθηπ . . . . .  
 κούπω λέγω τρεῖς καὶ δέκ . . . . . σκω  
 ὅτεύνεκ', ὥ γυναικες αρ . . . . . 45  
 οὶ κῆν ὕη Ζεύς τογτομο . . . . .  
 φερειφερειτιταλλαδ . . . . . ται  
 ὄκως νεοσσο . τασκηχωνασθαι . ητες  
 ἀλλ' οὐ λόγων γάρ, φασίν, ἡ ἀγορὴ δεῖται  
 χαλκῶν δέ· τοῦτ' ἦν μὴ ύμιν ἀνδάνη, Μητροῖ, 50  
 τὸ ζεῦγος. ἔτερον χῆτερον μάλ' ἔξοίσει  
 ἔστ' ἄν . . . . . πεισθῆτε . . . ετει ψευδέα  
 Κέρδωνα· τὰς ω . . . . . οὐκ εἰδες πάσας.  
 ἔνεγκε, Πιστέ, . . . . . ηθεια

νύμέας ἀπελθεῖν, ὡς γυναῖκες, εἰς οἰκουν·  
θεήσεσθε δὲ ὑμεῖς γένεα ταῦτα παντοῖα  
Σικυώνια, Ἀμβρακίδια, νοσσίδες, λεῖαι,  
Ψιττάκια, κανναβίσκα, βαυκίδες, βλαῦτται,  
'Ιωνίκ', ἀμφίσφυρα, νυκτιπήδηκες,  
ἀκροσφύρια, καρκίνια, σάμβαλ', Ἀργεῖαι,  
κοκκίδες, ἔφηβοι, διάβαθροι· ὃν ἐρᾶ θυμός  
ὑμέων ἔκάστης εἴπαθ' ὡς ἀν αἴσθησθ' ὡς  
σκυτέα γυναῖκες καὶ κύνες βιβρώσκουσιν.

55

60

Μητρω  
κόσου χρεῖζεις; κεῖν' δὲ πρόσθεν ἡειρας  
ἀπεμπόλη τὸ ζεῦγος, ἀλλὰ μὴ βροντῶν  
αὐτὸς σὺ τρέψῃς μέξον' ἐς φυγὴν ἡμέας.

65

## Κερδων

αὐτὴ σὺ καὶ τίμησον εἰς θέλεις αὐτό,  
καὶ στῆσον ἡς κοτ' ἐστὶν ἄξιον τιμῆς.  
εἰς τοῦτ' ὀκνεῖς γὰρ οὖ σε ρητίδιως . . .  
Δεγτεων, γύναι, τὼληθέες· ἦν θέλης ἔργω,  
ἐρεῖς τι· ναὶ μὰ τήνδε τὴν τεφρὴν κόρσην  
ἔφ' ἡς ἀλώπηξ νεοσσιὴν πεποίηκεν  
τάχ' ἀλφίτηρον ε . . . α . . . α κινεῦσι.

70

Ἐρμῆ, σὲ Κέρδων καὶ σέ, Κερδίη, ἀν πείθοι.  
ὦς ἦν τι μὴ νῦν ἡμὶν ἐς βόλον κύρσῃ,  
οὐκ οἰδ' ὅκως ἄμεινον ἡ κύθρη πρήξει.

75

τί τονθορύζεις κούκι ἐλευθέρη γλάσσῃ  
τὸν τῦμον ὄστις ἐστὶν ἔξεδίφησας;

## Κέρδων

γύναι, μιῆς μνῆς ἐστὶν ἄξιον τοῦτο

τὸ ζεῦγος, ἡ ἄνωθ' ἡ κάτω βλέπεις· χαλκοῦ 80  
ρίνημα δήκοτ' ἐστὶ τῆς Ἀθηναίης.

ἐών εύμενὴς αὐτῆς ἀν οὐκ ἀποστειξαίς.

μάλ' εἰκότως σευ τὸ στεγόλλιον, Κέρδων,  
πέπληθε δαψιλέων τε καὶ καλῶν ἔργων.  
φύλασσε καλῶς αὐτά· τῇ γὰρ εἰκόστη 85  
τοῦ Ταυρεῶνος ἡ Ἐκάτη γάμον ποιεῖ,  
καὶ τῇ Ἀρτακήνη χύποδημάτων χρείη·  
τάχ' οὖν ταλη . . . . γει σὺν τύχῃ πρός σε,  
μᾶλλον δέ, πάντως· ἀλλὰ θύλακον ράψαι  
τὰς μνέας ὄκως σοι μὴ αἱ γαλαῖ διοίσουσι. 90

ἢν ἡ Ἐκάτη ἔλθῃ, μνῆς ἔλασσον οὐκ οἴσει.

Κερδων  
ἢν, τῇ, Ἀρτακήνη.

πρὸς τάδ' εἰ θέλεις σκέπτευ·  
οὐ σοὶ δίδωσιν ἡ ἀγαθὴ τύχη, Κέρδων,  
ψαῦσαι ποδίσκων ὃν πόθοι τε κῆρωτες  
ψαύνουσιν ἀλλ' οἷς κυνίστα καὶ κακὴ λώβη. 95  
ώστ' ἐκ μὲν ἡμέων λώιον σεωυτοῦ πρήξεις.  
ταύτη δὲ δώσεις κεῖνο τὸ ἔτερον ζεῦγος.  
κόσου πάλιν; πρήμηνον ἀξίαν φωνήν  
σεωυτοῦ.

Κερδων  
στατήρας πέντε· ναὶ μὰ θεοὺς φοιτᾶ  
ἢ ψάλτρι' Εὐετήρις ἡμέρην πᾶσαν 100

λαβεῖν ἀνώγουσ', ἀλλ' ἐγώ μιν ἐχθαίρω  
κὴν τέσσαράς μοι χρυσέους ὑπόσχηται,  
ὅτεύνεκέν μεν τὴν γυναῖκα τωθάζει  
κακοῖσι δέννοις.

ει . . . . . χρει  
φέρ' εὐλαβοῦ τωντριώ . . . . . δοῦναι 105  
καὶ ταῦτα καὶ ταῦτ' . . . . . δαρεικῶν  
ἔκητι Μητροῦς τῆσδε δ' . . . . . ει . . .

### Κερδων

· · ΝΑΙΤΟΜΕΛΑΣΑΙCAN . . . . .  
εΟΝΤΑΛΗΘΙΝΟΝΕCΘΕΟΥCΑΝΑΤΗ . . . .  
ἔχεις γάρ οὐκὶ γλάσσαν ήδηνησδηλθιν 110  
τῶν θεῶν ἐκεῖνος οὐ μακρὴν ἀφέστηκεν  
ὅτεώ σὺ χείλεα νύκτα χήμερην οἴγνυς.

φέρ' ὁδε τὸν ποδίσκον· εἰσιν δις θήσει.

### Κερδων

πάξ· μήτε προσθῆς μήτ' ἀπ' οὖν ἔλη μηδέν·  
τὰ καλὰ πάντα τῆς καλῆσιν ἀρμόζει. 115  
αὐτὴν ἐρεῖς τὸ πέλμα τὴν Ἀθηναίην  
τεμεῖν. δὸς αὐτὴ καὶ σὺ τὸν πόδα· ψωρῆ  
ἀρηρεν ὅπλη βοῦς ὁ λακτίσας ὑμέας  
εἴ τις πρὸς ἵχνος ἡκόνησε τὴν σμίλην.  
οὐκ ἀν μὰ τὴν Κέρδωνος ἐστίην τοῦτο 120  
τούργον σαφέως ἔκειτ' ἀν ώς σαφέως κεῖται. —  
αὐτη σύ, δώσεις ἐπτὰ δαρεικοὺς τοῦδε,  
ἡ μέζον ἵππου πρὸς θύρη κιχλίζουσα. —  
γυναῖκες, ἥν ἔχητε χήτερων χρείην  
ἡ σαμβαλίσκων ἥ ἀ κατ' οἰκίην ἔλκειν 125

εἰθισθε, τὴν μοι δουλίδ' ὁδε δεῖ πέμπειν.  
σὺ δ' ἡκε, Μητροῦ, πρός με τῇ ἐνάτῃ πάντως  
ὅκως λάβης καρκίνια· τὴν γὰρ οὖν βαίτην  
θάλπουσαν εὖ δεῖ δολοφρονεῦντα καὶ ῥάπτειν.

## VIII

### ΕΝΥΠΝΙΟΝ

*Ανστηθι, δούλη· Ψύλλα, μέχρις τεῦ κείσει  
ρέγχουσα, τὴν δὲ χοῖρον αὔονὴ δρύψει;  
ἢ προσμενεῖς συ μέχρις εὑ ἥλιος θάλψει;*

## NOTES

### I

**Προκυκλίς:** ἡ προμνήστρια Hesychius. *Προμνήστρια* is there a correction of Musurus for *πμνήστρια*.

1. This beginning may be compared with that of Theocritus xv.

7. It would be possible to put ἔστιν Γυλλίς, ἀμμία Γυλλίς in the mouth of Gyllis herself, but it is perhaps better to take it as an exclamation of Metricho on seeing her friend. **Ἀλλοία:** μήτηρ, τροφός Hesychius.

8. 'Take yourself off.'

11. Observe οὐδέ' ὄντα in an affirmative sentence.

15. That the lost letters are to be so supplied as to give μνᾶ' ὅσον in the text is almost proved by the corruption μνὸς ὅν in Stobaeus. Whether μνᾶ' ὅσον or the marginal variant μῆς ὅσον is right, can hardly be definitely settled.

16. "The shadow (of death) stands by."

19. 'Young women can do better than banter.'

20. "Do not excite yourself."

25. "He has drunk of a new (well)," i.e. 'he is no longer true to you.' This proverb, like others in Herondas, is not recorded in the Paroemio-graphi. The feminine καυῆς is due to πηγῆς understood. Of the two corrupted adscripts in the margin the one probably represents γυναικός and the other κύσας.

26. Does ὁκος τῆς θεοῦ refer to the temple of Aphrodite in Alexandria in which Berenice received half the honour paid to the goddess? Herondas would tolerate ὁ ὁκος, if necessary.

27. "Quot sunt aut fiunt." Compare Theocritus xvii. 81 of the cities of Egypt—

οὐδέ τις ἀστεα τέσσα βροτῶν ἔχει ἔργα δαέντων.

28. Boeckh, "Die Staatshaushaltung der Athener," i. 3 is quite prepared to believe Appian's (Hist. Rom. Proem. 10) estimate of the enormous wealth of the Ptolemaic kings of the third century B.C. Compare Theocritus xvii. 95 of Ptolemy Philadelphus—

ὅλβῳ μὲν πάντας κε καταβρίθοι βασιλῆς·  
τέσσον ἐπ' ἡμαρ ἔκαστον ἐσ ἀφνεὸν ἔρχεται οἰκοι  
πάντοθε.

30. This was the demesne of the temple raised by Ptolemy II. to his sister and wife Arsinoë. Divine honours were there paid to him also after his death, he and his wife being worshipped as θεοὶ ἀδελφοι.

It appears to me almost certain that investigation will prove that the ὁ βασιλεὺς here is Ptolemy Euergetes.

31. The reference is to the rich products of Egypt. Theocritus xvii.—

ἀλλ' οὕτις τόσα φένει δσα χθαμαλὰ Αἴγυπτος,  
Νεῖλος ἀναβλύσων διεράν οἵτε βώλακα θρύππει.

37. In θάλπειν τὸν δίφρον here and line 76 we have a like notion implied as in the proverbial γυναικὸς πυγῆ. Paroemiographi Graeci i. p. 392.

ΓΥΝΑΙΚΟΣ ΠΥΓΗ: ἐπὶ τῶν ἀργῶν ἡ ὅτι οἴκοι γυναικας μένειν χρή.

52. For the more ordinary τοὺς ἀγενέλους.

60. "Has your name ever on his lips." ἀγκαλίζει=ἀνακαλίζει.

62. 'Become for the moment ιερόδουλος of Aphrodite.'

68. 'You have no cause to deplore Mandris,' that is 'to treat him as dead.' Cp. ll. 43 ff. where very likely in the mutilated lines Gyllis suggests that Mandris was drowned in a storm at sea.

71. I do not know if this proverb and the following are found elsewhere. They do not occur in the Paroemiographi. The corruption of ἐξεπαιδεύθη is, of course due to the ἐπίκονστα at the end of the preceding line.

78. 'But the world tells me that Gyllis is not of the sort to call for my speaking in this way.'

79. The adscript is corrupt, but most likely was originally γλεῦκος, being an explanation either of the whole drink here prepared or of some ingredient of it.

89. It looks as though daughters of Metrīche are here referred to.

## II

23. The chief emphasis is on σαπράς. The meaning of ἔλκειν here is perhaps best explained by vii. 125. It implies that the shoes are loose on the feet. Pollux vii. 85 ἀσκέρα: ὑπόδημα λάσιον χειμῶνι χρήσιμον. Bekkeri Anecdota 452. 9 ἀσκέραι: ὑποδήματα Ἀττικά.

28. Compare the proverb ἔξ ένδος πηλοῦ.

31. We may take καλυπτῆρες in the sense of 'protectors,' or perhaps it is a metaphor from the tiles (καλυπτῆρες) which projected from the surface of the roof to close the junctions of the flat tiles. In the latter case, it would correspond to our slang expression 'top-sawyers.'

38. With the name we may compare Ἀρίμας, the name of a Persian satrap in Lydia mentioned in Xenophon's Anabasis vii. 28. 25.

42. The words καὶ σὺ τὴν ὄπὴν κ.τ.λ. are addressed to the attendant in charge of the clock.

55. Compare the proverb Ἀγρός ή πόλις which is explained Paroemio. Graeci ii. 11 ἀρόδος ή πόλις: ἐπὶ τῶν παρανομούντων. Ἐπίχαρμος· ἀγρὸν τὴν πόλιν παιῶσιν.

61. Photius s.v. παροιμία: λόγος ὠφέλιμος, καταχρηστικῶς δὲ πᾶν τὸ παροδικὸν διήγημα· οἵμος γάρ η ὁδός. Hesychius s.v. παροιμία: βιωφελῆς λόγος· [λόγος] παρὰ τὴν ὁδὸν λεγόμενος οὖν παροδία· οἵμος γάρ η ὁδός.

62. Paroemiographi Graeci i. 139 δσα μῆς ἐν πίσσῃ: αὔτη η παροιμία εἴργται ἐπὶ τῶν νενικηκότων τὸν ἀνταγωνιστὰς διὰ πολλοῦ πόνου.

64. The word μοῖραν which has been replaced by μισθὸν in the text is really an adscript to τρίτην. Battarus lives in a συνοικίᾳ.

73. A line which will give much trouble. Should we read βρένθος for βρέγκος? The word which furnishes us with βρενθύεσθαι evidently suits this passage.

84. Perhaps ἐν δ' ἔστ' ἔτ', ἀνδρες would be better.

95. See Strabo 653 6.

100. The proverb is Φρύξ ἀνήρ πληγεῖς ἀμεινων. The ἀνήρ has an odd effect seeing that a Φρύξ was not taken for a man at all, or for that part, for a woman either. Cp. v. 13 infra. The name is constantly used of worthless creatures of all sorts.

### III

That the scene of this mime is laid in Cyzicus may perhaps be inferred from the mention of ἥμαιθα and from the circumstance that the school holidays are the days sacred to Apollo, seeing that Cyzicus, the legendary founder of the town, is said to have been the son of Apollo, Photius' Bibliotheca 139<sup>a</sup> 25 ff. This latter argument, however, loses much of its force if we remember that the days sacred to Apollo would be naturally holidays in schools anywhere. But it also accords with placing the scene in Cyzicus that the proverb τῇ Ἀκέσεω σεληνάτη is used. Neleus or Neileus, whose pilot Acesias is said to have been, was the founder of Miletus, and Cyzicus was originally a colony from Miletus. See Clinton's Fasti Hellenici i. p. 114.

3. "Thrash him to within an inch of his life." Compare vi. 37 infra; also Babrius 95 35—

τὰ μικρὰ πείθει τοὺς ἐν ἐσχάταις ὥραις·  
ψυχαὶ δὲ ἐν ὁφθαλμοῖς τῶν τελευτῶντων.

a passage wrongly explained in my edition. Professor Otto Crusius has since shown the meaning. "Morientis animam per os vel nasum effugere volgo credebatur apud antiquos. Cf. praeter locos satis notos Anacreont. 29. 7 κραδὴ δὲ ῥύσις ἄχρις ἀνέβαινε κάνι ἀπέρβην, Petron. 62 mihi animam in naso esse etc. etc." See Mr. Frazer's *The Golden Bough*, i. p. 163.

7. If the reading is sound, this must mean 'It becomes of greater importance where etc.' Boys were sent to the γραμματιστής when they were about seven years old.

9. The γραμματιστής was quite distinct from the γραμματικός. He taught the three R's. Suidas s.v. ΓΡΑΜΜΑΤΙСΤΗΣ: ὁ τὰ πρώτα στοιχεῖα διδάσκων. Γραμματισταὶ were very ill paid and much looked down upon—ήτοι τέθηκεν ἡ διδάσκαιη γράμματα. Lucian Menipp. 17 ἡτοι ταριχπωλοῦντες ὑπ' ἀπορίας ἡ τὰ πρώτα διδάσκοντες γράμματα.

Schoolmasters were paid monthly at this time. Theophrastus, Charact. 30. p. 157. Lucian Hermot. 80. ἀπαιτῶν γάρ παρά τινος τῶν μαθητῶν τὸν μισθὸν ἡγανάκτει λέγων ὑπερήμερον εἶναι καὶ ἐκπρόθεσμον τοῦ διδάσκαλος δν ἔδει πρὸ ἐκκαίδεκα ἡμέρων ἐκτετικέναι τῇ ἔνη καὶ νέᾳ· οὐτω γάρ συνθέθαι.

11. The word παιστρη is not known elsewhere than here and in 64 infra. It appears to mean 'gambling.'

12. The older φόρτακες was replaced in the new comedy and later Greek by προίνικος. Pollux vii. 132 φόρτακας ἡ παλαιὰ κωμῳδία τοὺς ἀχθοφοροῦντας ἐκ τοῦ ἐμπορίου καλεῖ· τὸ δὲ ξῦλον ἐφ' οὐ τὰ σκεύη κατηρτημένα ἔφερον σκευοφορεῖν ὑπὸ Πλάτωνος ἐν Διτὶ Κακουμένῳ ώνόμασται. οἱ δὲ καὶ προίνικοις τοὺς μισθωτοὺς οἱ νέοι κωμῳδοιδάσκαλοι ἐκάλουν· τὸ δὲ δυομά Βυζάντιον ἦν ὅθεν καὶ Βυζαντίους αὐτοὺς ἀπεκάλουν, οἱ δὲ κωλωνίτας κ.τ.λ.

14. Metrotome waxes her son's 'slate.'

16. This seems to mean that the slate is thrown between the wall and the bed.

19. The metre requires δορκάδες here as in 1. 63 infra. The form is rather shortened from δορκαλίδες, like ἀστριες and ἀστριχοι from ἀστράγαλοι,

than simply a misuse of the plural of *δορκάς*. The following words will give trouble.

21. The correction *καὶ τὴν κύθρην* rests upon the belief that *ληκύθω*—an adscript explaining *κύθρην*—was wrongly substituted for it in the text.

24. Whether *Μάρωνα* has any particular significance or no, the point of the passage is in the *Σίμωνα*. It may be that the reference is to *Σίμων*, the name of a throw in gambling (Pollux vii. 204 ff.), or else the explanation is, that the boy will think of nothing but his friends, the *προύνικοι* and *δρηπέται*, and spells the name of one of them.

30. The boy is asked to explain the meaning of *παιδίσκος*. In dumb-show he makes it out to mean just the opposite to its real sense.

32. “An old man, both deaf and blind, he sifts grain with a riddled sieve.” If my conjecture will hold, the meaning of line 33 is that the boy acts the part of an old man stooping over a sieve.

43. The schoolmaster takes the mother’s meaning to be that she is afraid that the boy will hurt himself.

45. Hesychius *ἵμαιθον*: *ἡμιωβόλιον*. *διώβολον παρὰ Κυζικηνοῖς*. Roof tiles were very much larger than ours and might well cost six obols each.

47. In the *συνοικία* several families lived under the same roof. There appears generally to have been a *περιδρόμος* or open space round each *συνοικία*. Compare Pollux vii. 125 and ix. 19.

49. If we read *ωστε μηδ’ ιδόντας κωνῆσαι* the meaning is “so that even when they have seen him they do not budge,” or else “so that he does not worry them even when they see him.”

50. “And see how he has peeled all the bridge of his nose in a wood as if he were a creel-man of Delos spending his weary life on the sea.” The mode of fishing with *κύρτοι* or *κύρται* is explained at great length by Oppian.

53. The seventh and the twentieth days of each month were sacred to Apollo. See Lobeck’s Aglaophamus i. p. 432 and p. 433. Hesiod *Ἐργα καὶ Ἡμέραι* 770—

ἔβδόμην ιερὸν ἡμαρτίην  
τὴν γὰρ Ἀπόλλωνα χρυσάρα γείνατο Λητώ.

Also a scholiast on Aristophanes Plutus 1126 ἔξω τῶν ἑορτῶν ιεραὶ τινες τοῦ μηρὸς ἡμέραι νομίζονται Ἀθήνησσαν θεοῦς τισίν, οὖν νομιμηνία καὶ ἔβδομη Ἀπόλλωνι κ.τ.λ. Diogenes Laertius Plat. 2 ἔβδόμην καθ’ ἣν Δῆλοι τὸν Ἀπόλλωνα γενέσθαι φασίν. Eustathius 1908, 53 Ἀπόλλωνος γάρ ιερὰ πάσα νομιμηνία καθὰ ἡ τοῦ σεληνιακοῦ μηρὸς ἔβδόμην ὡς γενέθλιος Ἀπόλλωνος. It is probable that it is because the twentieth was sacred to Apollo that Hesiod says “*Ἐργα καὶ Ἡμέραι* 792—

Εἰκάδι δ’ ἐν μεγάλῃ πλέω ἡματιὶ ἵστορα φῶτα  
γείνασθαι· μᾶλα γάρ τε νύον πεπυκασμένος ἔσται.

Etymologicum Magnum 297. 58 εἰκάδιος: ἀπὸ τοῦ εἰκάσ, εἰκάσος, Εἰκάδιος· ἔστι δὲ ὄνομα κύριον. ἐν τῇ εἰκάδι τοῦ μηρὸς ἑορτὴ ἐπετελέστο τῷ Ἀπόλλωνι, καὶ ἐλέγετο ἡ ιερεία Εἰκάσ. ἐπειδὴ οὖν ἐν ταύτῃ τῇ ἑορτῇ ἐγεννήθη λέγεται Εἰκάδιος.

54. Another word unknown elsewhere—ἀστροδιφέων.

◦ 55. The long vacation is evidently meant here.

61. This proverb is referred to more than once in the Paroemiographi and Lexicographers, but there is only one place in which it is explained as bearing the meaning at first sight required here, viz. Diogenian Centuria vi. 30 ΛΑΚΩΝΙΚΑΔ ΣΕΛΗΝΑΣ: ἐπὶ τῶν ἀμφιβόλως συνθήκας ποιουμένων· οὗτοι γάρ βοήθειαν αἰτούμενοι ἀνεβάλλοντο, τὴν σελήνην προφασίζομενοι· Ἀκεσσαῖον σελήνην τὸ ἔναντιον. On the other hand, in id. i. 57 we find ἀκεσσαῖον ΣΕΛΗΝΗ: ἐπὶ τῶν εἰς χρόνον ἀναβαλλομένων πρᾶξαι τι. ἦν δὲ κυβερνήτης ὁ ῥάθυμος ὃν ἐλεγει διὰ παντὸς ἀναμένειν σελήνην ἵνα ἐν φωτὶ ὁ

πλοῦς αὐτῷ γίνηται. Photius and Suidas (3548 A) evidently borrowed from a common source. The former has **ΤΗΝ ΔΚΕΑΔΙΟΥ ΣΕΛΗΝΗΝ: παροιμία**. Λέγεται δὲ ἐπὶ διαιμενόντων καὶ πολλάκις βραδυνόντων. ήν δὲ Νείλεω κυθερήτης ὁ Ἀκεσταῖος. We might make this meaning suit the passage by reading

οὐ ταχέως τοῦτον  
ἀρεῖτ' ἐπ' ὥμου; τῷ Ἀκέστεω σεληναῖ;

in which case the words would be an impatient exclamation of Lampriscus because the slaves did his bidding too slowly.

64. Another crux. Perhaps the initial letters conceal the reading 'Αστράβοκος or 'Αστρόβοκος ὥστερ when the name would be that of some famous player with the δορκάδες. Τὰς ῥάβδους ὥστερ might also stand. "He knows them as well as he knows the birch." In this case, the words must be assigned to Metrotome, and οἴδε be read.

71. Here and in the next line Cottalus seems to use childish perversions of proper names. The first reading of the papyrus supports Πρίσκε here.

87. Though Cocalus only is named, all are addressed in μέθεσθε.

89. The phrase ποικιλώτερος ὑδρης is not used here in its proverbial sense. Diogenian vii. 69 ποικιλώτερος ὝΔΡΗΣ: ἐπὶ τῶν δολερῶν.

90. "And I must take him—" *Metrotome*: "Even over his book give the creature twenty more, full measure."

96. "Thus all athrob with feet fast-bound."

## IV

It is not easy to refrain from placing the scene of this piece in the Asclepiéum in the suburbs of Cos. Strabo 657 ἐν δὲ τῷ προαστείῳ τὸ 'Ασκληπιεῖον ἔστι, σφόδρα ἐνδοξον καὶ πολλῶν ἀναθημάτων μεστόν, ἐν οἷς ἔστι καὶ ὁ Ἀπέλλουν Ἀντίγονος. ήν δὲ καὶ ἡ ἀνάδυομένη Ἀφροδίτη ἡ νῦν ἀνάκειται τῷ θεῷ Καίσαρι ἐν Ρώμῃ, τοῦ Σεβαστοῦ ἀναθέντος τῷ πατρὶ τὴν ἀρχηγέτιν τοῦ γένους αὐτοῦ. φασὶ δὲ τοῖς Κώσιοις ἀντὶ τῆς γραφῆς ἐκατὸν ταλάντων ἀφεσιν γενέσθαι τοῦ προσταχθέντος φόρου. φασὶ δὲ Ἰπποκράτην μαλιστα ἐκ τῶν ἐνταῦθα ἀνακειμένων θεραπειῶν γυμνάσασθαι τὰ περὶ τὰς διαλτας.

1. Strabo 437 ἡ μὲν Τρίκη ὅπου τὸ ιερὸν τοῦ 'Ασκληπιοῦ τὸ ἀρχαιότατον καὶ ἐπιφανέστατον κ.τ.λ.

2. Strabo 374 αὐτὴ δ' οὐκ ἀσημος ἡ πόλις καὶ μαλιστα διὰ τὴν ἐπιφάνειαν τοῦ 'Ασκληπιοῦ θεραπειῶν νόσους παντοδαπάς πεπιστευμένους καὶ τὸ ιερὸν πλῆρες ἔχοντος δεῖ τῶν τε καμνόντων καὶ τῶν ἀνακειμένων πινάκων ἐν οἷς ἀναγεγραμμέναν τυγχάνοντιν αἱ θεραπεῖαι καθάπερ ἐν Κῷ τε καὶ Τρίκη.

6. The form Ἡπιώ may be either a mistake for Ἡπιόνη which is metrically legitimate here, or else it is like Πανακῆ a vulgar shortening of the full name.

10. That is, θεοὶ σύμβωμοι.

11. The phrase οικῆς τοίχων κήρυκα is very odd, but is probably a sound reading. I seem to remember the form ἐπίδορπα for ἐπιδόρπια as used elsewhere, but I cannot find the passage.

14. Probably another proverbial metaphor from a well.

16. Bekker's Anecdota i. 314 φορείνα: σημαίνει τῶν κρεῶν τὰ ἐσθόμενα.

19. Here πίναξ is the votive picture presented by the invalid.

29. It is impossible to decide whether to read ἐκ τάχα ψύξειν or ἐκ τάχ ἀν ψύξαι.

36. It is possible that we should read ὥκως βεβαίωμα, that is as a confirmation (of what you say).

44. 'You snail, how you make my blood boil!'

50. Her mistress tells the girl to take some dish or other and prepare some portion of the offerings. Probably too *βρέγυα* is 'sinciput' and not 'infusion.' But the precise sense I have not yet hit upon. If only a construction could be got for them, the meaningless letters should divide into *τῷ τυρῷ*, or else we should read *τοῦθ' ὁ νεωκόρος κνήση*.

54. It is difficult to believe that this line is right. "She is not only a gentle creature. She pushes on to better things."

56. "The shrine is brought up."

57. Compare vii. 81 and 116 infra. Also Theocritus xv. 80.

59. There is a choice of readings to replace *κνίγω*—*κνίζω*, *κνίσω*, *κνήσω*, or even *πνίγω*.

63. It is strange that *Παταικίων*, which is really the same thing as *Παταικίσκος*, is proverbially used to designate an unscrupulous person. Bekker's Anecdota 193. 5 *παταικίων*: *ἐπιβόλος* (*lege ἐπιβούλος*), *δευός ἀνήρ*. Id. 298. 5 *παταικίων*: *ὁ ἐπὶ συκοφαντίᾳ καὶ κλοπῇ καὶ τοιχωρυχίᾳ*. There may be an allusion here to the Telchines. See Suetonius *περὶ βλασφημῶν* in M. Miller's "Mélanges de littérature grecque," p. 417, and also Hesychius s.v. *Μύλας*, and Eustathius 906. 54. The proverb *Μύλλος πάντ' ἀκούων* is not directly referred to.

64. Their eyes will start out of their head for greed.

68. If *ἡμέρην* is sound—which is very doubtful—it must form with *ζόην* a sort of oxymoron not unlike our "still life."

71. Another *ἀπαξ λεγόμενον* of an expressive kind. "He glares askance so fiercely with the one eye," or "at the other girl (in the picture)." The second rendering is improbable.

72. "The work of Ephesian Apelles is truthful work in all his paintings."

78. "May he hang head foremost in a fuller's shop." Does this mean 'if he is so particular, he should himself never be out of the fuller's hands'?

84. "May she not only find a husband, but fill thou her with offspring." I owe the conjecture *γενη σασσε* to my colleague Mr. Sargeaunt.

93. Which of the women says *αὐτῇ τῆς ὑγίεις λῶ* 'I too desire health'? Is it the deaf Cydilla?

94. The first word of 95 can hardly be *μελέων*, but if it is, and the word can bear such a sense, the only way to translate is "For by the sacrifice you will miss your share either of limbs (bones) or of health."

## V

There is as yet little evidence as to where the scene is laid. In line 80 there is mention of what is apparently a festival *Γερήνια*. Stephanus Byzantius 205.3 tells us that there was a town called *Γέρην* in Lesbos: *Γέρην : πόλις ή κώμη Δέσβου, ἀπὸ Γέρηνος τοῦ Ποσειδῶνος*. But there may elsewhere have been a festival of this son of Poseidon. The subject matter, however, is rather in keeping with the Lesbian sort of morals.

8. This line has already occurred as iii. 84. It is apt enough both here and there, and is very likely genuine in both places. It may simply represent a common vulgar taunt.

11. The rope by which the bucket is let down into the well is evidently meant by *τὴν ιμονήθρην τοῦ κάδου*. The word *ιμονήθρη* is not

known elsewhere, the ordinary term being *ιμονιά*. I have not hesitated to spell *ιμονήθρην* as against *ιμανήθρην*. It implies the existence of a verb *ιμονᾶν*. Cp. *κοιμᾶσθαι*, *κοιμήθρα*: *ἐπιβαλνειν*, *ἐπιβάθρα*.

15. See note on ii. 100 supra.

25. The verb *ἐκπρέιν*, not found elsewhere, well expresses the effect of cords tightened till they almost seem to saw the limbs off.

27. "Humanum est errare."

32. The word *ξήτριον* is quite in keeping with a Lesbian background for this piece, being an Aeolic term if the Etymologicum Magnum is to be trusted. *ΖΗΤΡΕΙΟΝ*: *σημαίνει τὸ τῶν δούλων δεσμωτήριον* (omit *ηγούν τὸν μιλῶνα*) *παρὰ Χίου καὶ Ἀχαίου*. Pollux mentions the word without comment iii. 78, 79 *ἴνα μὲν κολάζονται οἱ δοῦλοι, μύλωνες καὶ ξήτρεια καὶ ἀλητεία καὶ χονδροκότεια καὶ ξώντεια*. Recent philologists do not seem to meddle with the word, being probably content with Curtius' derivation of it from the same root as *ξημ-ια*, the nasal naturally dropping out before the suffix *-τρο-*.

33. Another fortunate instance of the scribe's tendency to make the accusative of *νῶτον* masculine.

43. A difficult line, but very probably to be corrected to the form given in the text.

52. The same idiomatic use of the neuter plural of the article as is familiar to us in *τὰ ἐπὶ Θράκης*. Miccale is evidently some acquaintance whom Bitinna wishes not to know anything of her quarrel with Gastron.

53. The *βάδηξ* in the preceding line shows that Bitinna does not shout any of her message after Pyrrhias. We must therefore suppose a longish pause between *ιθεῖαν* and *οὐδὲ ἐπεμνήσθην*. Pyrrhias has evidently got some way off.

56. Pollux iii. 82 *σύνδουλοι λέγει Λυσίας· καὶ Εύριπιδης δὲ καὶ οἱ πλείους ὄμόδουλον λέγουσιν. Ξυνοὶ δὲ ὄμόδουλον μὲν οἴονται τὸν τῆς αὐτῆς τύχης, σύνδουλον δὲ τὸν τοῦ αὐτοῦ δεσπότου.*

57. "A person who rifles tombs."

59. This passage will remain obscure till we have discovered the meaning of *αχαίκας* or else the word of which it is a corruption.

65. Another new word. Pollux does not mention it in iii. 79 where he enumerates terms connected with branding. After branding by the *στικτης*, a slave became *στιγματις*.

68. There is probably another proverb here. We cannot say how the end of the line is to be written *Δάον τιμή, Δάον Τιμή, Δάον τίμη* (concealing some word like *Εὐτίμη*), or even *Δαυτίμη*. There may also be some corruption present.

70. Batyllis appears to be a favourite daughter of Bitinna.

73. The same construction as in iii. 87.

84. The verb *ἐγχυτλοῦν* does not occur elsewhere, but is explained by the use of *χύτλα* to mean drink offerings to the dead (Attic *χοαλ*).

85. "You then will wed . . . the one feast following on the other." What are the words lost?

## VI

The scene of this piece is as yet unknown, but it is probably Cyzicus.

8. This is a bye-form of the *πρημαίνειν* which occurs in a transitive sense in vii. 98 infra.

9. Coritto again addresses a servant. The *αντόν* refers to the chair.

12. 'My dear Coritto, you have the same trouble with your servants as I have.'

15. A passage which will give trouble.  
 19.  $\betaαυβών = \deltaλισβός$ , as Mr. Henry Jackson has pointed out to me.  
 22. "Will you tell upon me, if I tell you?"  
 35. It would be rash to lay any stress upon this line in determining the scene of this piece; but there was a famous temple of Adrestia near Cyzicus.

If  $\piροσδοίην$  is right, the whole expression must be proverbial. Even with  $\piροσθίμην$  the masculine  $\epsilonὐντων$  and  $\epsilonὐα$  suggest a proverb.

37. See iii. 3.

47. "Do not deafen me with your questions."

53. Hermodorus is either the owner of the  $\sigmaυνοικία$  or the owner's agent—either  $\deltaεσπότης$ ,  $ραύκληρος$ , or  $στέγαρχος$ ,  $στέγανόμος$ .

55. The anapaest in the fourth place shows that  $μακαρίτις$  was counted as a proper name.

57. If  $\omega\lambdaέγεις$  is right, we must assign lines 51 and 54 to Coritto

63. In other words, Cerdon did not send his goods to market, but sold them in his workshop. The  $\epsilonμπολῆς$  were middlemen, who had to pay a tax ( $\epsilonπων$ ) on every thing sold. Cerdon's practice is what Plato (Soph. 223 D) calls  $\eta\tauῶν\alphaὐτοντργῶν\alphaὐτοπωληκή$  as against  $\eta\muεταβλητική$ .

64. The eternal quarrel between taxpayer and tax-collector, well illustrated by Pollux ix. 32 who registers thirty-four terms for cursing a  $\tauελῶντος$  and then adds  $καὶ\thetaσα\epsilonὐτὰς\sigmaυνήθους\lambdaοιδορίας\epsilonχεις$ . *Read καὶ θσας εὐ τῇ συνήθει λοιδορίας ἔχεις?*

69.  $\betaαλλία = \alphaἰδοῖα$ . Cp. the Hesychian glosses  $\betaάβαλον\cdot\alphaἰδοῖον$ .  
 $\betaάμβαλον : \alphaἰδοῖον$ .  $\betaογβαλίον : \gammaνναικὸς\muόριον$ .

77. I doubt if  $\lambdaάσκενσα$  will do—"calling him 'dear.'"

80. This line is probably corrupt.

87. There is no doubt about  $\alphaρτέμις$  being the right quantity for the name in this piece.

91. "Were you not able to pay for the two? You should have asked who had ordered the other."

## VII

We only know of  $\tauαυρεών$  as a Cyzicene month. If the name was really not used elsewhere, the scene of this piece is Cyzicus—a conjecture supported by the name  $\alphaρτακήνη$  (ll. 87, 92), seeing that  $\alphaρτάκη$  was a suburb of Cyzicus. Strabo 582. 4, 635. 1. There is great difficulty in knowing who actually take part in the dialogue. I have not yet succeeded in making this clear.

57. Of these names of shoes Pollux and Hesychius give all but  $\kappaοκκίδες$  and  $\epsilonφηβοί$ .

70. "Yes, by this grey head on which baldness—"

75. Another proverb still—"If we catch nothing, the pot will be the worse for it."

80. 'Whether you are sorry for it or angry at it.'

87. From this line and 92 we may infer that Artacene is present in the shop.

98. Cerdon has quieted down after the rebuke in 65 supra, and has continued to speak in a low and subdued tone. He is now scolded for it.

118. The proverb means that the shoemaker who has made the woman's shoes hitherto is a botcher. Shoemakers sharpened their knife on the sole of their foot.

122. Cerdon seems to turn from the group of women to another woman who has just come up to the door.

128. The leather is sewn over the foot. The shoe fits better, as the natural heat of the foot stretches the leather. Perhaps *καρράπτειν* (i.e. *καταρράπτειν*) should be read for *καὶ ράπτειν*.

## APPENDIX

### GIVING NEW READINGS ADOPTED IN PART OR ENTIRELY FROM VARIOUS SOURCES

- I. 35. καλλονῆ A. Platt, Herwerden.
- 37. τάχ' οὖν λήστεις Herwerden, Hicks.
- 47. μή τις ἔστηκε || σύνεγγυς ήμῶν; H. Jackson.
- 57. τὰ σπλάγχν' ἔρωτι Hicks, Headlam.
- II. 3. ηγῆ R. Walker.
- 14. ἀγενθε μέχθων, ἀνδρεις, εὐληχε χλαῖναν Headlam.
- 17. τὴν κακὴν λιμόν Headlam.
- 20. ἀλήθειαν οὖτ' ἐγώ πάλιν πεινῆν Headlam.
- 28. δὸν χρῆν ἑαυτὸν δύτις ἔστι κάκ ποίου || πηλοῦ πεφύρητ' εἰδόθ' A. Platt, Headlam, Hicks.
- 78. λεηλατοῦν' ἀν Headlam.
- III. 68. σκύτος H. Jackson.
- 75. ὅκου χώρης || οἱ O. Crusius.
- 87. οὐδέκω λήξεις R. Ellis.
- IV. 16. ὕητρα Headlam, etc.
- 62. πύραγρον δὲ Headlam.
- 63. μων Μύλος O. Crusius.
- 74ff. After Headlam, Hicks, Herwerden, Ellis.
- V. 41. θῆ Headlam.
- 74. After H. Jackson.
- 77. δὸς τὴν τύραννον—Herwerden.
- VI. 46. ἐν εὐχομαι W. Headlam.
- 70. αὐταὶ γάρ ἔσμεν H. Jackson, Herwerden, Anonym. in *Sat. Review*.
- VII. 102. χρωσέος Headlam.
- 126. δουλιδ' Headlam.

There are also many passages in which the reading of the papyrus has been vindicated as against my first text. I hope some day to be able to do full justice to the courtesy of my critics in this respect. In justice to myself I ought to add that owing to some misunderstanding as to the date at which the *editio princeps* was to appear my own text was printed off the better part of a month too soon—an accident which denied me the last cleanings of the papyrus. Some recently ascertained readings of the papyrus I have also obtained through the kindness of Mr. Kenyon.

THE END

